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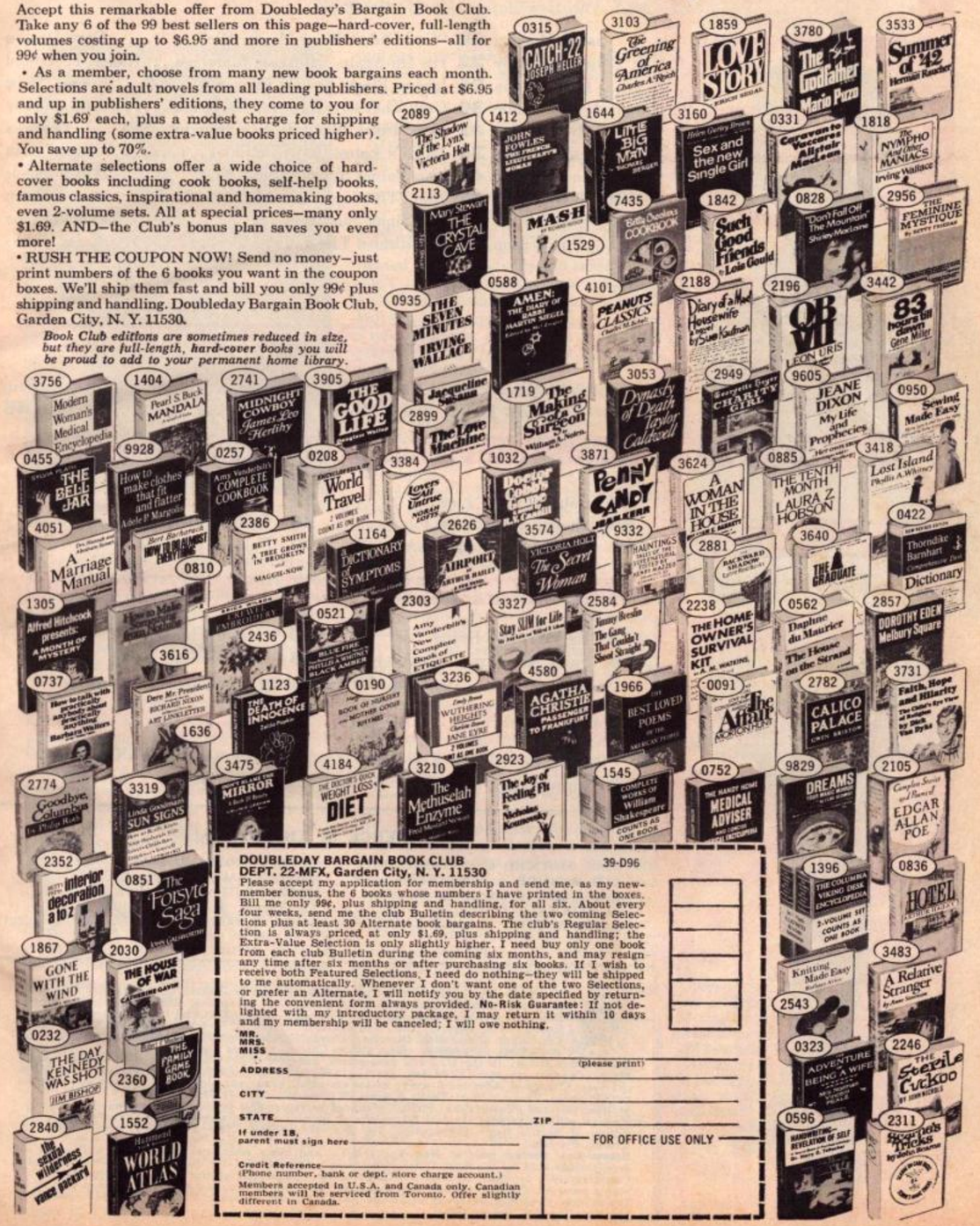

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World's #1 Television Monthly

FEBRUARY, 1972 MIDWEST EDITION VOL. 72, NO. 3

THE MONTH'S MOST EXCITING STORIES!

Sandy Duncan **20** "God Didn't Want Me To Die" .....Gary Denton
George Kennedy **22** His On-Again, Off-Again Marriage ...Robert F. Arnold
Dean Martin **26** Jeanne Blocks Dean's Elopement .....Brenda Shaw
Jo Ann Castle **30** Guilt That Drove Jo Ann To Drink .....Dean Gautschy
Elvis Presley **32** Elvis Takes Blood Test In Paternity Suit ..A. Connors
Jackie Onassis **34** Jackie's Latest Court Battle .....Elga North
Karen Valentine **40** "No Babies Today, Thank You!" .....Leslie Steele
Carroll O'Connor **42** Night The Cops Came For Carroll .....Mark Willson
Star Feature **50** The Super Survivors .....Mieke Voorhen
Flip Wilson **52** His Hidden Life .....Nolan Davis

BY REQUEST! MORE "LATE SHOW" STARS!

You Asked For: Richard Denning & Evelyn Ankers, Julie Bishop, Iris Adrian, Betty Compson, Johnny Downs, Andrea Leeds ..... **Page 46**

INSIDE SHOW BIZ

44 Country Party Line
54 Show Biz Headlines
56 What's At The Movies?
57 On Books
58 On Records
60 Public Eye: Welk Today

WHAT'S NEW? WHAT'S UP?

4 Earl Wilson's Inside Story
8 Sassy Secretary (Julie Allen)
10 Dean of Hollywood
28 Your Monthly Ballot
109 Photographers' Credits

SPECIAL: YOUR MIDWEST FAVORITES

Chuck Rowell **61** Everybody's On The Chuck Wagon (WLKY-TV)
Norm Plumer **64** It's All In The Game (WWJ-Radio)

LAWRENCE B. THOMAS, *Editor*

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I went on the warpath and lost 55 pounds.

By Shirley Paul — as told to Ruth L. McCarthy

At 180 pounds, you grin and bear it. Or you do something about it.

Potato chips, pop, pizza, layers of lunch meat between fat slices of bread—these were just a few of the stuffers that filled my evenings. And made my days miserable. For when you're 22 years old, five feet two, and 180 pounds, the world is a pretty dreary place.

"Shame fat" is what I used to call all that extra weight I carried around. I don't know whether it's a Hoosier expression or not. But I come from Gaston, Indiana, and when I used to cook for my husband and three children, I'd just make much too much. Then I'd feel ashamed to waste such good food, so I'd eat it. And that became my "shame fat."

Actually, I had learned to cook enormous meals during my teens. I had come from a large family of seven where everybody had big, big appetites. After I married, I just couldn't get used to cutting down on the quantities I cooked. So I'd make enough to feed an army. Why, I got so heavy, that each time I became pregnant, I had to wear maternity clothes in my second month.

I must say that my husband, Steve, never made any nasty remarks about my size. Maybe because he was gaining, too. But deep inside I'm sure that my looks must have bothered him a lot. For instance, when we were going some place, and I'd finish dressing, Steve would just say: "Are you ready?" when I really wanted him to say: "You sure look pretty."

Still I did nothing about my weight. On the contrary, each time I thought about it, I'd make a stack of sandwiches and eat myself into another pound. Even my sister got on me about the way I looked. But it was not until a friend of my husband made a snide remark that I finally decided I had to reduce.

You see, I carried much of my weight from the waist down. As a result, I could never find panty hose to fit. So I wore regular stockings with the fat bulging over the top. And with short skirts, I'm afraid it was there for all the world to see.

Well, one night at a party, this fellow turned to his slim wife and said: "Why don't you wear hose that lets people see your legs?" It was a sick kind of humor. But it hurt enough to jolt me into action. I have Cherokee blood in me and I'll tell you this. That crack put me on the warpath against fat.

Luckily, I remembered that my mother had used those reducing-plan candies, Ayds®, and that the plan had worked for her. So I picked up a box of the vanilla caramel kind at a drugstore and I started on the plan.

Incidentally, I was glad to see in the folder that Ayds contain no drugs. So I took two before each meal like the directions say — with a hot drink — and that actually helped me cut back on what I was eating.

I had plenty of meat and fish and I ate my vegetables bare. No butter or seasoning or anything like that. And I began to lose. As for those sandwich snacks, I took Ayds instead. They have only 26 calories apiece, so I was way ahead.

The Ayds plan kind of became a family project, for both me and my husband. Because when he saw how well I was doing, he started taking Ayds, too. The butterscotch fudge kind. They're terrific.

Another thing. Since we both like to dance, we did that for exercise. And we discovered a whole new life together. As a matter of fact, by the time I had gotten down to 130 pounds, Steve had gone from size 42 trousers to size 36. I'd show you a picture of him, but he wants to get to size 34 before bragging.

I'm working on taking off 10 more pounds myself. Then I'll be satisfied with my figure and completely free from the late-night sandwich trap. You see, Ayds takes care of that craving just fine.

BEFORE AND AFTER MEASUREMENTS

	Before	After
Height	5'2"	5'2"
Weight	180 lbs.	125 lbs.
Bust	40"	35"
Waist	34"	27"
Hips	42"	35"
Dress	18-20	11

I never have any problems getting clothes these days. At 125 pounds, junior sizes fit me beautifully, don't you think?

EARL WILSON'S BIG BIG STORY

I've often seen dames go wild about guys—but the way those ladies watching **Mike Douglas**' show in Philadelphia screamed and carried on about **James Brolin** was almost scandalous.

Of course I'm referring to the motorcycle-riding doctor on *Marcus Welby, M.D.* I wasn't aware of his tremendous sex appeal until most of the gals shrieked that they wanted to kiss him. Mike Douglas asked if any woman would pay $1 for a kiss. Many of them waved their money in the air.

"I'll give ten dollars for a kiss!" hollered a blonde lady, youngish and attractive, too.

Tall, loose, careless-looking Jimmy Brolin ambled down to her row. Digging into her purse, she produced the money.

"This dame's loaded," Brolin said, sizing up the wad she carried.

"I wonder what her husband would think of his wife out spending his hard-earned money to buy a kiss from a guy that's married?" I said to myself.

The blonde lady puckered up real good for the smooch and hung on—then she gave him a second one.

"How do you like her going for seconds?" Mike Douglas said. You wondered whether she shouldn't pay $20.

"I wonder," Jimmy Brolin said, "how much she would pay if I, as her doctor, gave her a physical examination."

Whereupon the ladies in the audience went berserk all over again. Oh, sex appeal is something wonderful, as Jimmy Brolin is finding out. Unfortunately, I don't have his trouble and Mike Douglas claims he doesn't, either.

Alice Faye is about to do a movie and her husband, **Phil Harris**, has been appearing in cafes and Las Vegas spots. So they don't get to see each other as much as formerly. Phil was recently on the **Johnny Carson** show. Johnny said, "By the way, I saw your wife the other day." Phil replied, "Did you, really? How does she look?"

The emergence of **Paul Lynde** as one of the great laugh-getters, due to the *Hollywood Squares* program, is one of the phenomena of our times. Here is a guy who breaks everybody up with some irrelevant answer to a supposedly serious question. I myself am a sucker for his humor and his success is due to saying something almost totally disconnected with the question asked. Other performers are copying his style. But he seems to me to have a basic honesty. He surprisingly comes up with many correct answers to difficult questions. Recently he had several correct answers to toughies. **Peter Marshall** said, "You should go to Las Vegas right now."

Paul, a former Ohioan, claims his neighbors in the Buckeye state used to talk funny. If a man pulled up at a gas station and said, "Mah tars are on far," that would be translated, he claimed, "My tires are on fire."

Dean Martin, the old sharpie and old smoothie, may have given a couple of girls the impression that he intends to marry them, BUT his wife **Jeanne** says he's never asked her for a divorce!

Can it be that Dino's staying married so he won't be forced into getting married again?

Strange, isn't it, how rumors spread about an enormous settlement that Dean's making on Jeanne, when, according to her, they have never even discussed it? In fact, anybody talking to Jeanne, as I have, concludes that she has the greatest respect for Dean and wishes him well.

[Editor's Note: Informed sources on the Coast swear that Dean's lawyers and Jeanne's lawyers have been discussing terms for a year!]

My conversation with Jeanne suggested to me that Dean's girlfriend **Cathy Hawn** knows that marriage is not in the offing but doesn't really insist upon it. Which makes him a more remarkable man than many of us have ever thought he was. Seemingly Dean has girls on the sidelines willing to bask in the sunshine of his smile and ask for nothing more.

They don't even get much sunshine from his smile because he's out golfing so early and so often . . . and, as is well-known, he's an "early bedder" who's been known to take a sleeping pill before he does his night show. That enables him to say with honesty when the show's over, "I'm sleepy, think I'll go to bed."

And he adds, "If the pill takes effect and I go to sleep during the show, who's going to notice it?"

Did you know **Joey Bishop**'s hangup? Bubble gum. Crazy about it, man, wild! Drives his friends crazy as he chomps and exhales.

Desi Arnaz was always one of my great favorites and still is. If I had his money (and I never will) I would tell everybody to go to hell. He now has the compact look of a plump, middle-aged, grayish-to-white-haired tycoon, and I keep remembering him when he was young, slim, and curly black-haired, leading the rumba band at the Copacabana, and only too happy to be a guest every night on Jack Eigen's radio chatterer that originated from the Copa Lounge. The nice thing is that Desi is just as down-to-earth now with all his riches as he was then.

Sammy Davis asked a good question. Why do they have to start movie making so early in the morning—6 or 7 or 8 in the morning? "I don't get up that early," says Sammy. "If I got up that early, I could have my own milk route. Why," asks Sammy, "don't they make some late movies? They *show* 'em late . . . why don't they *make* 'em late?"

Marty Allen of the wild hair is one of the best-read fellows in show business. He goes to book stores in Los Angeles seeking new books (which he buys) and the book store clerks, who often don't have time to read all the books, ask him for his opinion. He tells them what he thinks and probably influences many sales without knowing it. He reads carefully, honestly . . . the comic with the funny hair.

Secret Stuff: A famed singing star's best performance is not on stage but at his hotel suite, where he swings every night until 7 in the morning. . . . A well-known radio personality and his wife are about to split. His pals say his next is already picked out—his pretty assistant. . . . A pretty blonde actress, a TV hit a year ago, can't find work and it's got her depressed.

David Frost asked Israeli Foreign Minister **Abba Eban** what it was like working for a woman. "Do you mean my prime minister or my wife?" Eban replied. . . . **Lauren Bacall** will make a pilot for a possible situation comedy series next season. . . . **Dagmar**, the big buxom television star of two decades ago, plans to take out a road version of the hit B'way musical of three decades ago, *By Jupiter*. . . . **James Coco** will play Sancho in the

They've been saying—if Dinah Shore ever marries again—latecomer (but constant dater) Burt Reynolds will be the man. And it could happen sooner than anyone had foreseen!

Virginia Graham's "gutsiness" gets results, interviewing such clammers-up as George Maharis. Our Midnight Earl admires her frankness, finds audiences appreciate it, too.

The Persuaders *may film all over Europe, but Rome is a special place to the Roger Moores & their dotter Deborah! Mrs. M.'s the former Luisa Mattioli—an Italian actress.*

Not yet 2, John C. Cash gives Glasgow, Scotland, a grin "on tour" with famed parents, Johnny & June Carter Cash.

Don McNeill (right) is still in radio—conducting weekly seminar for Notre Dame and Saint Mary's college students.

A kiss that's really "On the Town"—from N.Y. Mayor John Lindsay to Bernadette Peters at opening of revived musical.

film version of *Man Of La Mancha*. Peter O'Toole will be The Man. . . .**Deborah Kerr** says she'll do a B'way play if the right role presents itself. . . . **Stanley Livingston** of *My Three Sons* first attracted notice as a 7-year-old high diver. An agent landed him a role on the *Ozzie And Harriet Show*. . . . "I won the part by a nose." That's how comedienne **Fannie Flagg** got to be **Dick Van Dyke**'s sister-secretary on his show. "I was sitting in my agent's office when Dick's manager came in and did a double take—he said I had the nose he was looking for. I looked enough like Dick to play his sister so he hired my nose. Naturally I went along, too."

Veteran actor **Andrew Duggan** complains that he never gets the girl. "When I was starting out," he related, "I had the juvenile lead in the road company of *Dream Girl*. It was my first big role, and the heroine thought she was in love with me. I haven't had a romantic part since." But the 6-foot-5-inch actor has

Rare public appearances: Mala Powers with publisher-husband, M. Hughes Miller—who means more to her than any city!

Real drama: Laurence Harvey thought he'd flown into Puerto Vallarta, Mexico, just to attend Peter Lawford's wedding. But shapely "fan" who rushed to greet him turned out to be serving divorce papers—which he promptly tossed back in her face!

JO ANN CASTLE

(*Continued from page* 31)

she recalls painfully, "I could never get dead drunk. I would become more bitter with every drink, then go home and cry and cry. I'd be in tears all night and unable to sleep."

No one can really imagine how much agony Jo Ann endured these past few years. Publicly, she maintained a brave front in spite of heartache after heartache. These included two broken marriages, but the wound that ached most was the living tragedy of her daughter Deana, who had been born with a damaged brain and later developed cerebral palsy.

Jo Ann knows full well that there is no human help for Deana now—"She's in God's hands." Like a sweet-faced doll, her first-born child is completely helpless. She cannot speak or feed herself. Doctors say she probably doesn't even recognize her own mother, but Jo Ann simply can't believe that.

"When Deana smiles at me," she says proudly, "I *know* she recognizes me. For Deana's eighth birthday, I took her younger brother and sister to see her. She smiled at them, too."

Deana is now getting professional care at Pacific State Hospital in Pomona, California, and Jo Ann visits her frequently. What upsets this valiant mother most is when someone refers to her unfortunate but cherished child as "a living vegetable"! She has even heard people say that Deana would be "better off if God welcomed her to Heaven."

"How cruel people can be!" she has wept. "Whatever her condition, Deana is a human being and she has the right to live. I love her, and would love her, no matter what."

In actual fact, Jo Ann Castle feels that she herself is a better person today because "God gave me a retarded child to love." But it is only recently that she has rid herself of years of guilt and bitterness brought about by being the mother of a retarded child. No one ever realized the full extent of her mental anguish—not even her two husbands or her long-time boss.

The understanding Welk (a non-drinker) was aware of her drinking problem, yet only Jo Ann herself knows how very close she came to becoming an alcoholic. Now she confesses with profound gratitude, "Only God spared me from this."

Throughout all her problems, she never let the public down nor gave less than a professional performance. She always seemed to be smiling or laughing and was obviously a favorite of Welk himself, who was amused by her quick wit and jolly sense of humor.

Then some two years ago, Jo Ann left the TV family to go on her own.

"The first year," she reveals with a smile, "everything was great. I even managed to forget most of my guilt. My marriage [to second husband Bill Roeschlein] continued to be happy. I had more personal appearance bookings than I could really handle. Every where I went, the audiences were great and so was the money! Then I lost a year. Yes, really *lost a year*. Suddenly my life became a nightmare.

"Bill and I got a divorce. Really, it was no fault of either of us. We just couldn't get along anymore. We'd fight like most married couples—but when these fights became bitter, we decided it was no healthy atmosphere for our two young children.

"So we decided the only thing to do was to start new lives apart. We did, and I guess this traumatic change did it. I nearly fell apart, both physically and mentally. I started going to the bars and drinking to try and forget.

"Thank God, I would never drink in front of the children. Instead, I would leave them with Maria—my good friend and maid. I really was feeling sorry for myself—and not particularly because of the divorce. It was because of Deana . . . Deana, *Deana*.

"When Bill and I were having some bad scenes, I would fling myself on the bed afterwards and cry hysterically. I would cry out to God: 'Why, God? Why *me?*' I was thinking of Deana and not Bill.

"Even when I was with Welk, this guilt showed. I remember one time when I was angry enough to kill another girl on the show because she had been bugging me. In fact, Welk had to hold me back from hitting her. I ran crying into my dressing room and only thought of Deana—not what had happened.

"Of course, Welk had good cause to fire me for what I did, and I told him later that, if *I* were the boss, I *would* have fired me! But he somehow understood what motivated my outburst, and he kept me on the show.

"Fortunately, drinking did not interfere with my professional life. I kept working throughout my lost year and never missed an engagement. I never drank before a performance. But while at home between engagements—sometimes this was for weeks at a time—I would become lonely and bitter and start going out to the bars. There were times in those bars when I would deliberately pick a fight with someone . . . because I felt so bitter about being the mother of a hopelessly retarded child.

"The loneliness and hurt even led me to become involved with a married man! For a time I even thought I was in love with him, but now I know differently. We no longer see each other, and I hope he can solve his problems and reconcile with his wife. Thank God, I never did anything while I was drinking which I would have to regret the rest of my life!"

By going to bars, Jo Ann soon learned that drinking was indeed a pseudo-escape from reality. The mornings after were always filled with remorse and pain. "Maybe," she opines, "I deliberately wanted to suffer as payment for my guilt."

Besides alcohol, Jo Ann also gorged herself on food—and gained nearly 100 pounds. Once as thin as a *Vogue* model, the star has had a weight problem ever since she learned that Deana would never be a normal child. "Eating, too, was part of my guilt," she points out.

"Deana's father [cameraman Dean Hall] also was crushed about having a retarded child. He couldn't understand, and in a way this led to our divorce. I remember in those bitter times crying myself to sleep night after night because Dean had accused me of not loving Deana.

"This was because every time I saw her, I'd burst into tears and thus was unable to care for her every minute. When I started to cry, I had to leave the room. I didn't want to let Deana see her mother bawling her eyes out. But Dean didn't understand this.

"I kept Deana at home until she was five. I now realize this was a mistake, because she would have been given far better care at the hospital. While living with me, she suffered many critical pneumonia attacks. She needs daily medical attention, and can only get the proper treatment at the hospital.

"Even so, she almost died last spring. She stopped breathing twice in one day. I rushed to the hospital, and the doctors told me that her entire body had turned blue and they thought it was the end for her."

There was a time Jo Ann lived in fear of the telephone ringing to tell her her daughter had died. How many more years Deana will be able to survive is —as Jo Ann says—"in God's hands." But Jo Ann no longer carries a mountain of guilt on her shoulders because of all that has happened.

"One night after coming home alone from a bar," she reveals without embarrassment, "I started crying as usual and then, for some reason, glanced into the bedroom mirror. Suddenly, I became enraged . . . *angry at myself*. I began telling Jo Ann Castle off, and didn't mince any words about it, either!

"I told her she had been a fool . . . she had acted spoiled, selfish and immature. Why should she feel sorry for herself? She had more to be thankful for than most people. She was blessed with three children, two of them normal and healthy. What was she trying to prove, going to bars and attempting to destroy herself?"

"Yes, Jo Ann Castle, you got a raw deal! But be a better person because of it, instead of making your life a hell on earth! That's what I told myself—and it hit home. God could well be testing me. He put a major obstacle in my life and wanted to see how I handled it. Not very well up to then, I had to admit, but things are different now.

"I no longer drift in and out of bars to drown my sorrows. I no longer feel sorry for myself. I feel like a much stronger person and, for the first time in many years, do not fear the future. Already I have lost 50 pounds, and when I do have a drink occasionally, it's not to get bombed, but just to be sociable with friends. The irony of it all," she adds with a wry smile, "is that I never *did* get drunk enough to forget anything!"

Wonderful things are happening, too, for Jo Ann's career. She is playing major dates throughout the country, including Harrah's at Lake Tahoe, where she set a lounge attendance record. She

(*Continued on page* 11)

How come this kid has more money saved than you do?

Because over the years his parents have invested in U.S. Savings Bonds—in his name, for his future—by participating in the Payroll Savings Plan at work.

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Seeing Stars With Earl's

Sassy Secretary

Julie Allen

Tony Bennett may have left his heart in San Francisco, but the rest of him and the best of him was with me at Johnnie's Italian Restaurant, right here in Fun City. Chief Potentate Johnnie called to tell me Tony was there, knee-deep in spaghetti. "Don't let him get away," I screeched. "Give him more spaghetti and something to read like a magazine, I'm on the way."

As I gracefully galloped in, I recognized him immediately. The compliment wasn't returned. I did a minimum of brooding over this and proceeded:

"Shall we talk about music?" I asked this with all the authority of Leonard Bernstein.

"I love it!" he bellowed.

"What about hard or acid rock music?"

"I hate it!" he bellowed even louder. "It's polluting the airways, it's angry music, and full of hate. Record companies and producers want people to be angry so they can sell their ammunition."

"Hooray, right on," I applauded gleefully.

"Now I know what you don't dig, tell me what you do dig."

"I dig Ella Fitzgerald, Peggy Lee, Sarah Vaughan."

As he mentioned their names his famous voice pianissimoed.

"Where do you enjoy performing the most?" As I asked, I was admiring his pinstripe suit.

"Las Vegas, it's great for performers." He sounded as if he wished he were there.

"I perform in Las Vegas," I chirped.

"Singing?" He was getting interested now.

"No, playing," I teased.

"Piano," he inquired.

"No, slot machines."

"Speaking of Vegas," Tony said, "do you know that women control 65 percent of the money in the world?"

"Really! Who's got the other 35 percent?" It certainly wasn't me.

"Why, men are enslaved by women, but I think it's great that way, don't you?" He smiled at me.

"Oh! I do, I do." If I could enslave Tony Bennett he could have 65 percent of anything I have as long as he would sing to me 24 hours.

Sincerely,
JULIE

Music—he loves it!

EARL WILSON *continued from page 6*

worked steadily for 25 years. And so has the heroine—**Lucille Ball**.

Sally Struthers' lucky number is three. The *All In The Family* performer first wanted to be a doctor and then tried art. When she was accepted at the Pasadena Playhouse she knew she found her niche. It was career choice number three. The "third time" charm's still working for her. She has made three motion pictures. In the first, her role was left on the cutting room floor. The second film was never released. No. 3 was *Five Easy Pieces*. "From now on," she said, "I'm going to figure out a way to skip number one and two."

I want to reassure **Eileen Fulton**'s fans. Many of them have written to ask about **Jerry Lacy**'s departure from the soap opera, *As The World Turns*. It seems that the letter-writers feel Lacy was forced to leave the show because Eileen's real-life husband, **Danny Fortunato**, was consumed with jealousy. It ain't so. Lacy was written out of the series because he left to re-create his role of Humphrey Bogart in the film version of **Woody Allen**'s B'way hit, *Play It Again, Sam*.

Elena Verdugo, co-star of *Marcus Welby, M.D.*, isn't amused at the hippie-ish clothes many of us squares are wearing.

"I always thought my husband was such a clothes horse," she said. "I looked at him and he's wearing levis, a metal around his neck, sandals . . . he looked just like a bum. It's so important to look like a bum today.

"I suppose it's always been important to be with it. Nothing's changed, except the costume. Years ago it was really something to have a diamond ring. Today it's important to spend six months abroad."

Fearless Forecasts: Watch out for **Virginia Graham** to make some big strides in TV. She's courageous and gutsy, never hesitates to speak her mind. She may offend some people but women viewers like her forthrightness and I predict her audiences will grow. . . . I'm afraid **Connie Francis** is in for a lot more heart trouble—the romantic type. She seemed to want the world to know of her breakup with hairdresser **Izzy Marion** and also appeared anxious to give the details. I'm frightened that she wants to dramatize her problems and this in my opinion will bring her more problems to get dramatic about. . . . Could you believe that former Secretary of the Interior **Walter Hickel** would make 150 appearances on TV selling his book? That was in one month alone, and I predict he will have made it almost triple that before he quits. . . . **Don Stewart**, who plays the defense lawyer on the *Guiding Light* TV show, will be a big new singing star. He has been warming up for the nightclub circuit with some appearances in try-out spots and he makes the women scream. He's shy and reticent—and it's my opinion that the world is ready for somebody who's shy and reticent.

—THAT'S EARL

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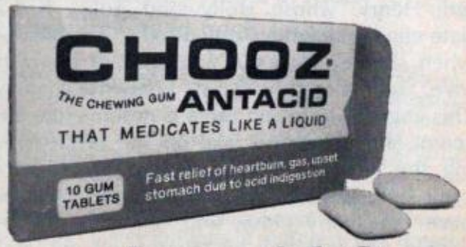

Chooz Antacid Gum

DEAN OF HOLLYWOOD

Hot news! *Latest gossip!*

Poor Ethel? Or perhaps **Ethel Kennedy** is ecstatic that **Andy Williams** has stopped campaigning for her affections. Instead Andy returned to courting estranged wife **Claudine**. They were together for some romantic days at Caesars Palace in Las Vegas, and were seen frolicking the following week on the sands of Malibu where Claudine has kept the home fires burning at the family beach estate. They even attended a Laker basketball game, and shared a box of popcorn. Oh well, Andy's fling with Ethel wasn't a total loss. He now has enough headline press clippings to start another scrapbook. You may recall we never went along with those predicted marital headlines, although Andy and Ethel appeared to encourage them. Of course, they could do so again. The publicity hasn't hurt them, especially Andy, whose life used to be dull reading.

Hope in Ford's Future: There was a time when **Frank Sinatra** had priority over **Hope Lange**'s romantic life. But not anymore. **Glenn Ford** now is romancing the blonde divorcee, who plays **Dick Van Dyke**'s TV wife. For Glenn and Hope it's the second time around. Following her divorce from first husband **Don Murray**, Hope was wined and dined by Glenn. But Glenn was most altar-shy at the time, and the actress ended up marrying **Alan Pakula**. Glenn is still playing it cool, and when asked about Hope he replied, "We are old friends and that's all."

A Punch For Judy: As reported in **Headlines** last month, Presidential advisor **Henry Kissinger** really socked it to **Judy Brown**, the actress who claimed to be his best girl. Henry, whose Hollywood policy had been to date eligible beauties, called Judy "a publicity maniac" when she revealed she was tired of being his secret love, and claimed he hardly knew the shapely beauty. This angered Judy and there is nothing like an actress's scorn. She's ready to take on the White House. Giving the lady the last word, Judy tells us, "I really can't believe that Henry would say such things. We have been very close, and only the day before he denied our romance he telephoned me. He told me he was going to China and wondered if I could meet him on his way over in Hawaii. I told him I was filming a TV show. I had to laugh after I mentioned that my parents were in the Orient. Henry quickly said, 'I won't have time to look them up.' I didn't expect him to." So that's the last word on the subject with the exception that Judy wants Henry to know she still likes the way he blushes.

Dinah's New Chef: Well, not exactly, but there is someone special in the kitchen with **Dinah Shore** these days. He's **Burt Reynolds**, and when they first started seeing each other no one really took them serious. But when he jetted Miss Shore to Florida to meet his parents, then their pals started predicting a merger. Throughout the years Burt has been quite a lady's man. However, he used to like younger women before he met Dinah. Maybe she impressed him with her cooking?

Where's Pat Wymore Flynn? Still leggy and most attractive, **Errol Flynn**'s widow hasn't been to Hollywood in years. She gave up her acting career following Flynn's death in 1959 and is content to live in "Castle Comfort," the mansion built by the swashbuckling actor in Jamaica. She has never remarried, and heads the plantation operation of 2,000 acres of coconut palms which recently were hit by a blight and are dying. However, Pat (she's 42) is determined to stick it out and a new crop is being planted. Castle Comfort is about the only concrete thing Flynn left to his widow, and even so Pat has had to battle to keep it these past years. There have been numerous civil suits, including one by Errol's last mistress, **Beverly Aadland**, to claim title to the land. However, the courts have upheld Pat's ownership of the property. The former actress has a most successful sideline, too. She owns a boutique, Patrice Wymore Flynn Unlimited, in the swank Frenchman's Cove resort hotel and sells trinkets to the wealthy. She's so busy that she doesn't even go to the movies anymore.

The Inside: The **Dan Daileys** are getting a divorce. Poor Dan! He already has a string of ex-wives. . . . **Jack Lord** has really gone *Hawaii 5-0*. They say he even wears full theatrical makeup on his weekend days off. . . . **Candice Bergen** finally has discovered a suitor who meets with her parents' blessings. He's **Bert Schneider**, whose family controls Columbia Studios. Only one hitch—they'll have to wait to wed until Bert is free from his first wife. . . . Welk Show gossip is that **Clay Hart** and his wife are getting a divorce. The handsome singer has been dating another "family" regular, **Salli Flynn** (Sandi & Salli). Last year Salli bought her wedding gown and was planning to wed band member **Bob Davis** when the two suddenly called the romance off. . . . **George C. Scott** and **Ava Gardner** have rediscovered each other. Originally they created quite a stir one season in Spain. . . . They're keeping silent, but their pals fear it'll be a divorce

JO ANN CASTLE

(*Continued from page 7*)

and first husband Dean Hall are on the friendliest terms now, and he's writing a television show that could bring Jo Ann back to weekly TV next fall.

"Dean and I have had a chance to have some long talks," she says, "and he understands . . . he now understands what we both went through, trying to accept the fact that we had a retarded child. This is the first thing parents of a retarded child *should* do: realize that, through no fault of their own, they have a child who is not like most other children.

"I have been giving speeches to groups of these parents, and always there is a mother who'll tell me: 'My child is not really retarded, just a little backward in learning.' Too often, this mother is only fooling herself and denying the child professional help.

"Believe me, I know this is hard to accept! But unless you do, your life will be one long nightmare."

Jo Ann continues to head the household alone in her rambling Hidden Hills ranch estate. However, since she has straightened out her life, there are indications that this brave woman and her second husband my decide to give marriage another chance.

Although their divorce is final, Jo Ann and Bill have become close friends. He's over at the house several times a week to see their adorable son Billy, who will be three this spring, and daughter Joanie, who is going on two and already has her mother's warm smile and cute laugh.

When Jo Ann needs a do-it-yourself man to fix a faucet or the air-conditioner, Bill has told her to call on him. On weekends, he can be seen puttering around the yard, repairing a fence or pulling weeds. Not long ago, he surprised the children—and Jo Ann, too—by putting up a set of swings.

"What will happen to our lives?" Jo Ann echoes with a smile. "I do not know. I do know that we are very close. We're able to talk to each other now, and I feel closer to Bill than ever before. Whether we'll try marriage again, it's too soon to tell.

"Sometimes after the children are in bed, he'll stick around and we'll talk for hours. I certainly understand him better now, and I believe he understands me. Dean also comes over occasionally—sometimes when Bill is in the house. They get along famously, and both men have my welfare in mind. They'd do anything for me or the children.

"Occasionally," she admits, "I feel I need Bill back with me. But then I tell myself it's better to wait and make sure we could both make a go of it. Someday, perhaps, we'll be back together. If that does happen, I know I would be very happy. There were some rough times during our marriage because of my guilt about Deana—I would have ended up in a psycho ward if Bill hadn't helped me!

"In those days, I used to cry in the car when Bill would take me out to see Deana. I fought against this—I didn't want to let her see me sad. But the more I fought it, the more I cried. Bill, though, found a way to divert my attention. We would go places—crazy places—before we arrived at the hospital. One time, he took me to a pig farm and had me laughing before we left. By the time we got to the hospital, I was sad again—but I didn't cry in front of my daughter."

Like Jo Ann, Bill had gone through a traumatic period during their marriage. When they first met and then were wed in December of 1967, he was a sheet-metal worker employed in the Valley area. At first he had no difficulty adjusting to being married to a celebrity, but he is a proud and handsome man who eventually felt frustrated because he himself wasn't the principal breadwinner. In hopes of bettering himself job-wise, with Jo Ann's encouragement, he tried several ventures, including a party catering service. None of them paid off. Shortly after their divorce, he joined the Screen Actors Guild and sought an acting career. Bill finally decided he'd been happier in the sheet-metal industry, and so he has returned to work as a wage-earner.

"Bill is very happy now," Jo Ann says with pride. "He certainly has found himself. And even if we *never* get back together, I'll always love him for bringing me Billy and Joannie!"

Jo Ann Castle has finally found herself, too. No longer does she sleep on a tear-stained pillow. No longer is she ashamed of the past and fearful of the future. "I awake each day thanking God for showing me the way to be free of sorrow and guilt," she says humbly. "Whatever happens to me, I know I'll be able to cope with any obstacle God puts in my path from now on until the day I die."

This, Jo Ann means with all her heart . . . a heart scarred with tragedy, but miraculously healed to convey faith and inspiration to others. This she does every time she meets a retarded child's mother, who asks her how to endure that all-too-familiar guilt and sorrow.

"Look straight ahead," Jo Ann replies. Forget about the past, and pretend you have blinders on your eyes, like a race horse. Then the only thing you'll see is ahead of you, and you'll be surprised how bright the future can be."

—DEAN GAUTSCHY

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for **Jackie Joseph** and **Ken Berry**. Pair secretly separated sometime back. . . . Another Tom Jones sensation! Hollywood insiders are predicting that European recording star **Manuel** will hit the U.S. bigtime this year. They say he's so sexy the gals won't only toss their room keys at him, but will storm the stage to get at him. . . . **James Arness** is really playing a pretty field these nights. He's a regular at Le Cellier, a quaint French restaurant in Santa Monica. And he never brings in the same girl twice. Meantime, Big Jim's former sweetie, **Thordis Brandt,** is dating others, too. . . . Another *Route 66*. Screen Gems has made *Moving On* scheduled for next fall. Series stars **Pat Wayne** and **Geoffrey Duel**, and will be filmed entirely on locations throughout the country. . . . Certain tall actress is collecting a crowd everytime she goes to a Hollywood liquor store for her daily fifth of vodka. Wears no bra and a black mesh top cut open to her navel.

Fired But Hired: This past fall **James McEachin** was to be a regular in *McCloud*. Jim did one segment, and then the fireworks began. **Dennis Weaver** disliked the way Jim portrayed a hip black detective. "In fact," Jim tells me, "Dennis threatened to quit the series unless the studio got rid of me. So I quit." Universal, though, didn't bar him from the lot. Instead they put him under a lucrative contract, and he's already made two outside films, *Play Misty For Me*, and *Buck And The Preacher*. Is Jim bitter over Weaver? "Not at all," he laughs, "I owe Dennis a big thank-you. By wanting me fired I really got a big break."

Honeymoon House: This certainly doesn't fit **Dean Martin**'s image. He was spotted with **Cathy Hawn** in a Beverly Hills store picking out curtains for their hideaway estate in Solvang—an hour's flight from NBC Burbank. When **Jeanne** and Dino were happily married she could never get him to even open a curtain. Cathy, however, has made Dean so domestic that he reads the supermarket ads instead of the racing forms.

Dean On The Scene: Lunched in the busy Universal Studios commissary, and discovered television's most popular doctors, **Robert Young** and **James Brolin**, engrossed in some serious conversation. The topic wasn't *Marcus Welby*, either. Instead they were talking about babies and Jim for a personal reason is most interested in this subject. His **Jane** expects their second child in March. . . . **Big Lucy** and **Little Lucie** sat at another table and they were talking about the new series starring Miss Ball's only girl child. Mama had hoped that Lucie would stay home and present her with a grandchild. However, Lucie now wants to prove herself *sans* mama and says, "The babies will come later. . . ." Ran into **Don Stroud**, the actor who was linked with **Shelley Winters** while the two were filming *Bloody Mama*. I asked him about the rumors. "We became good friends," he replied, "and still are today. But we never really were a romantic item." Don was born in Hawaii, and gave up a hundred-dollar-a-day tourist business (he helmed an outrigger) to become an actor.

Not Worried: Those **Shirley Jones-Jack Cassidy** marital rumors really ignited when Jack showed up at the Music Center to see a musical. His "date" was **Asa Maynor**, the divorced wife of **Edd "Kookie" Byrnes**. What was Jack doing out in public with another woman? The gossips really struck gold and a few speculated this was Jack's way of informing the world he no longer loved Shirley. Well, the truth is that Shirley arranged the date. They had tickets for the show, but the actress was called away to New York on *Partridge Family* business. So she suggested to Jack that he go anyway, and take Asa—whose mother cares for the Cassidy children. "Our marriage is better than ever," says Shirley, "and I am certainly not worried because Jack took out Asa. She's a family friend." Word of warning, though. **Debbie Reynolds** once told me that about **Liz Taylor** and shortly afterwards her "family friend" ran away with her husband, **Eddie Fisher.**

June's "Old Man": Lassie's mother, **June Lockhart**, and her 23-year-old lover **Bob Corff** are still very much an item. But they may decide not to marry. "We're happy the way we are now," says June, who is 46 years old and has two grown children. Young Corff is a member of the *Jesus Christ Superstar* company and June claims "He's the old man of the two of us."

Another Welk Heir: Lawrence Welk's chest really swelled with pride when his daughter-in-law **Tanya** and son **Larry** presented him with a grandchild. The baby, named **Kevin Phillip**, was born this past November 19th at St. Joseph's Hospital in Burbank. Kevin weighed in at a bouncing 8 lbs. 3 oz. Tanya missed only two shows before she was forced to stay home and await the birth. The baby's first name was chosen, because Tanya says, "I liked the name Kevin. I picked Phillip since it's my father's name." The little maestro has a brother—**Lawrence Joseph**—born exactly one pound lighter on February 28, 1970. Kevin is Welk's ninth grandchild. His two daughters have blessed him with seven grandchildren. And of course when you ask the veteran music maker about his latest, he describes the baby as "wunnerful, wunnerful!"

Scene Stealer: Michael Stroka, who co-starred on *Dark Shadows* as the resident villain, tells me in all seriousness his New York apartment is haunted by a female ghost. The lucky guy! —DEAN GAUTSCHY

SANDY DUNCAN

(*Continued from page* 21)

had just passed. Doctors had finally located the cause of her recurring headaches—so dreadful that her whole body trembled with the pain—and the reason she had become almost totally blind in her left eye. It was a tumor pressing on the optic nerve. Death hovered near throughout that delicate operation so near the brain. But it could surely have claimed Sandy within a very short time, if the tumor had not been removed!

The week before she entered the hospital, Sandy flew home to Tyler, Texas, to visit her parents, Mancil and Sylvia. Only her immediate family knew what lay ahead for their famous daughter, and the happy townspeople had scheduled a Sandy Duncan Day in blissful ignorance of her imminent surgery. "Please don't alarm anyone," Sandy told Sylvia as her parents met her at the Dallas International Airport and drove her to nearby Tyler for the gala celebration. "I don't want to make this a sad day for all my friends who have been looking forward to it."

Indeed, the whole friendly city had been looking forward to honoring the talented little girl who used to skip home so blithely from Uta Ground's dancing school, but who had sat so attentively in Sunday School at the Unitarian Church. A "Welcome Home, Sandy Duncan" banner fluttered in the breeze across the main thoroughfare, and she was presented with a huge bouquet of red roses—Texas beauties grown right there in Tyler.

Often Sylvia and Mancil had to fight back their tears, but not even they nor Sandy's sister Robin were aware that the gallant little star was in excruciating pain that day. Her entire head felt as though it might split open at any moment. She could barely see out of her left eye, and once nearly fell flat on her face when she stumbled over a curbing. Because of the seriousness of her condition, doctors could give her nothing to ease her pain. Any strong medication might have a fatal reaction, causing Sandy to lapse into a coma from which she would never awaken.

Yet, throughout the day, Sandy did everything to make others happy. She greeted old friends and made new ones, drank the punch they'd prepared and modestly thanked everyone for their compliments. In her most serious thoughts, though, were the silent fears that this could well be her last look at the city and people she loved so dearly.

So far, there is no medical explanation of what causes the type of tumor which threatened Sandy's life. She could have developed it years ago, or perhaps it began growing only this past year. All she knows is that she has had sight problems since her teenage years, though seemingly nothing more serious than the nearsightedness of many other performers who have to wear glasses every moment except when facing an audience or camera.

That is, until last summer—when Sandy started having those headaches and her left eye would "go blank" occasionally, so she couldn't see out of it. This she attributed to eyestrain. After all, her eyes had been overworked. She had barely finished filming *Star Spangled Girl* when she started the grueling daily grind of her new TV series. Instead of memorizing her lines each day, she used to take a script home and learn all her dialogue in one reading. "I have to wear glasses to read," she said by way of explanation, "and I always forget to bring them to the set."

Last September, that left eye became painfully red and swollen. According to a member of her TV company, "Sandy looked very bad. She was tired and sick. Several times, she exploded violently at someone on the set. She was not acting normal—it wasn't like Sandy to get angry at anything. Frankly, we thought the pressure of success was just too much for her."

When Sandy's eye puffed up so much that the swelling couldn't be concealed by the cleverest makeup or cinematography, the studio ordered her into Mt. Sinai hospital for examination. There, doctors diagnosed her ailment as a virus infection and gave her antibiotics. There was no reason to believe otherwise at the time. Sandy was young (her 26th birthday is this February 20th) and her health record was excellent.

Meanwhile, rumors were rampant in Hollywood that Sandy had suffered a nervous breakdown. Paramount Studios was inundated with reporters checking out wild tips. One rumor was that Sandy walked out on her show and her career. Another had it that she had told her producer off, in no uncertain terms. But there were no rumors at all of two shocking developments which only came to light after Sandy's first brief stay in the hospital: Her sudden decision to end her three-year marriage to actor-singer Bruce Scott. And the deadly seriousness of her operation at the U.C.L.A. Medical Center a month later.

The swelling in Sandy's eye had subsided within a few days of her admission to Mt. Sinai and her doctors were therefore confident of her recovery. She was discharged on a weekend and felt so much better that she returned to work the following Wednesday. Something, however, appeared very wrong when Sandy came back to the set. She was edgy and irritable. Unable to relax, she paced back and forth between filming scenes. At night, she had trouble sleeping as the headaches rocked her entire body with pain.

How she did it, no one knows, but

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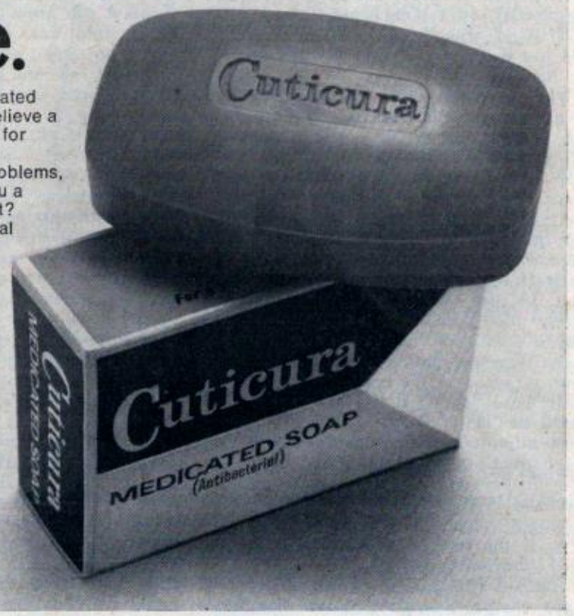


Sandy Duncan managed to finish seven episodes of *Funny Face* before she reported to the Jules Stein Eye Clinic, the world renowned ophthalmology center associated with the U.C.L.A. hospital complex in West Los Angeles, for the tests her doctor had recommended so urgently. Of course, she should have gone much earlier—she simply hadn't wanted to hold up production on her series—but when she heard that angiogram tests had pinpointed a tumor which might or might not be cancerous, she reacted with typical courage.

"If God wants me to live," Sandy told her mother, "I'll live. My life is in His hands."

What originally had been diagnosed as a viral infection of the optic nerve had turned out to be a tumor pressing ever closer to the brain. Sandy's only chance to live, according to the experts, was a major operation so delicate that only a few surgeons in the world are qualified to perform it. Even so, there was no guarantee of success, especially if the tumor proved to be malignant. In that case, Sandy would almost surely die—possibly even during surgery.

Dr. Eugene Stern, one of the top neurosurgeons in the country, would literally have Sandy's life in his hands. No one knew better than he that even the most microscopic error could result in his patient's never regaining consciousness. There was no way of telling beforehand if Sandy's eye could be saved. It might have to be removed in surgery, if the tumor's pressure had damaged it beyond repair.

That, of course, was of minor importance compared with the necessity for excising a potential killer from Sandy's pretty head. A specialist tells us that if the tumor had been cancerous, Sandy would probably have had less than six months to live. That great actor, Paul Muni, had a similar tumor removed in 1967. Though the operation was successful for a time, the growth was malignant and proved fatal.

We asked one Los Angeles physician if Sandy's tumor could have caused her seemingly irrational behavior in the weeks before her hospitalization. "Indeed it could!" was the reply. "The pressure of a tumor could cause a person to go temporarily out of his or her mind. The victim may not even realize what's happening and can fly off the handle without provocation."

This diagnosis must be welcome news to Sandy's estranged husband, Bruce Scott, who is obviously still hopeful that their marriage can be saved despite her suit for divorce. It was the very night Bruce brought her home, from her brief stay in Mt. Sinai, that she told him she wanted a divorce, without any previous warning!

Under the circumstances, he could not be with her at the hospital. Instead, he stayed with a friend just a few miles away and kept telephoning to ask about Sandy's condition. "I never tried to see her," he explains, "because I love her too much and didn't want to upset her. I prayed to God, though, to bring her through this."

Sandy's own faith never faltered. The night before surgery, Mancil Duncan's eyes filled with tears as he looked at his daughter's frail body and angel-pale face. "Don't worry, Dad," she assured him with the ghost of a smile. "Whatever happens, I'll be in good hands."

She never complained once, not even when a surgical nurse came into her room with scissors and straight-edge razor—obviously reluctant to remove the shining golden hair which is almost a trademark for the *Funny Face* star. "Look, I can grow a new head of hair," Sandy told her comfortingly. "Years ago, I put some awful dye on my hair to turn it red—and my hair all fell out. I had to wear a wig until it grew back in!"

By 10 o'clock on the morning of November 1st, Dr. Stern had begun the operation, assisted by ten colleagues and technicians. In the gallery above the operation room, a group of postgraduage medical students intently observed every movement as the renowned surgeon first removed a section of the skull area by electric saw, then delicately started probing for the tumor. The rarely performed surgery was long and tedious, lasting nearly eight hours.

While the experts used all their skills to preserve Sandy's life, her parents sat gravely and quietly in the waiting room. With them was Sandy's agent, Jack Multhen. Also actor Hugh O'Brian, whose concern for the little star goes back some years, to the time he headed a troupe of entertainers who made the long trek to Vietnam.

Sandy had been an unknown dancer with that troupe, and when she came to Hollywood last year, Hugh had extended his hospitality not only to Sandy but to her family.

Finally, the operation finished, Dr. Stern came to the little group in the waiting room with a big smile on his face.

"Your daughter will be okay," the good doctor told them. "We got the tumor, and it appears to be benign."

A miraculous recovery

Later that evening, the laboratory at the Medical Center confirmed Dr. Stern's observation. Though grotesquely the size of a walnut, the tumor showed no signs of cancer.

To make absolutely sure, it was later tested by three independent laboratories with equally negative results, according to Sandy's father.

Weak from relief, as well as all the preceding anxiety, Sylvia and Mancil Duncan were happy to accept when Hugh O'Brian insisted that they spend the night at his place. Dr. Stern had informed them that, though the tumor had been removed, the next twenty-four hours would tell if the brave young woman had survived surgery without any complications.

In such cases, there was always the chance that damage done by the tumor before it was removed could be fatal. Fortunately, the growth had not reached into Sandy's vital brain. It had attached itself to the optic nerve fibers of the left eye. However, the rate of its spread indicated that her brain would most surely have been in jeopardy within a few months, with the ever-present danger of a death-dealing stroke.

For several days, Sandy's condition was carefully checked every minute in the hospital's intensive care unit. Only her parents were allowed to see her, and their visits were limited to a few minutes each time. Not one complication developed, and Dr. Stern was most hopeful that Sandy's sight had been spared, too.

When her bandages were removed on the fifth day, she was able to see "light." By the tenth day, she could distinguish figures with her left eye, which now appeared to be undamaged. As she left the hospital that sunny morning of November 14th, she wore no special glasses—only her regular tinted lenses.

"I am all right," she kept repeating to a trio of photographers as she checked out of the hospital. She looked it, too—as though she needed only more of those life-giving sunbeams from the blue skies of her "big, wide, wonderful world." Both she and Sylvia, her mother, radiated happiness as they walked together to the car that would take them to Sandy's home.

How soon that might be, Sandy couldn't guess. CBS had hoped she would be able to resume filming her series in January. However, Dr. Stern advised their star that a longer recuperation period would be necessary and warned her not to rush back to work.

Characteristically, Sandy is confident that she could be back in front of the TV cameras sooner than anyone thinks. Her faith today is two-fold. She realizes that Dr. Stern was a major factor in saving her life. She also believes that he and his colleagues had help from the Man Upstairs.

"God wanted me to live," she says simply, "and I will give thanks to Him every day of my life." She'll also tell you, with deep feeling, "This is the *second* time God has saved my life."

As a girl of 14 in Tyler, Sandy had been stricken with pneumonia so seriously that she was almost unconscious for days. Even the new "miracle" drugs seemed unable to combat the infection which kept her temperature at the danger-point, and doctors were baffled. "I became so weak, I could hardly lift my hand," Sandy recalls. "I started praying and praying for God to help. I knew if He didn't, I would most certainly die."

He didn't let her down. Just when everyone around her had given up hope for Sandy, the fever broke. Within a few hours, the frail little girl was able to sit up in bed. Within a few days, she was back on her feet. That's when Sandy started saying her bedtime prayers with a heartfelt "Thank you, God"—every night up to the present.

But now there is an even greater gratitude in her nightly prayers, a very special thanks for help received during this recent biggest crisis of her life. "If God hadn't been with me," says Sandy Duncan, in humble awe, "I could never have pulled through this time."

—GARY DENTON

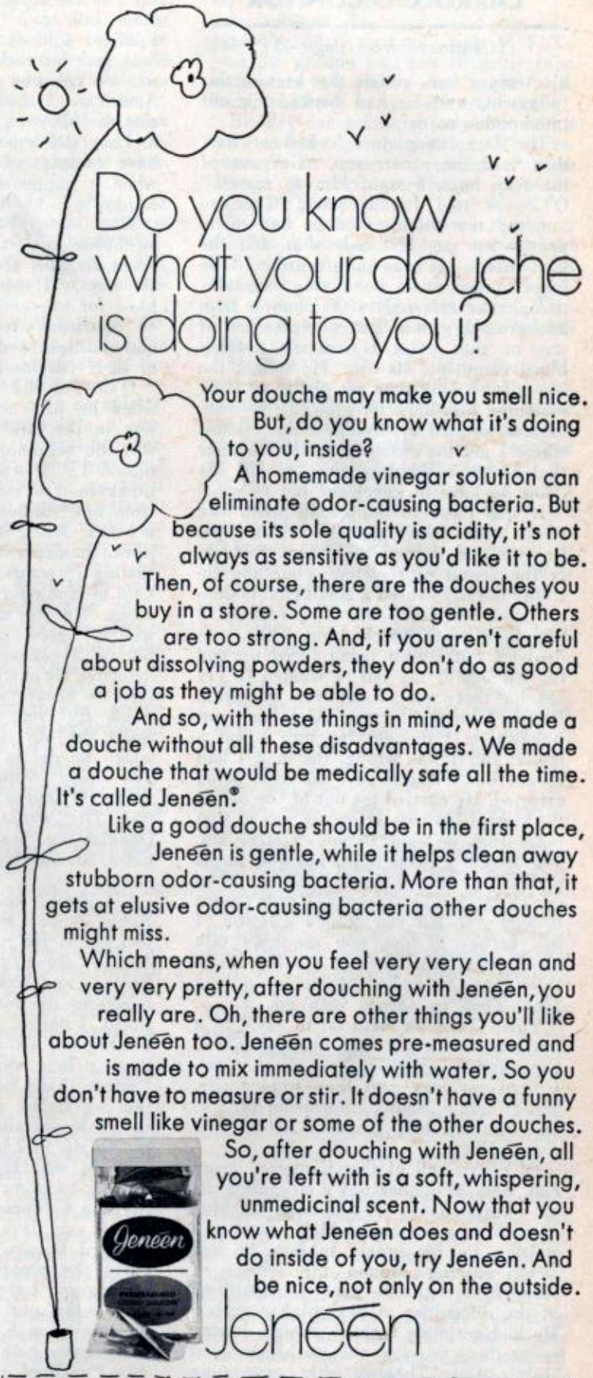
COUNTRY PARTYLINE *continued*

ting side rails on his bed. He suffered a broken right arm when he fell down while walking in his sleep. . . . **Eddy Arnold** is back on the road after taking two months off to stay home with his accident victim son, **Dicky**, who was finally moved home. . . . Singer **Connie Francis** charged her second husband, **Izzy Marion**, with incompatibility when she divorced him recently in Las Vegas. . . . Recouping from a virus bug recently, **Danny Davis** quipped, "Guess I had that 24-hour flu bug that lasts for a week." . . . **Diana Trask**'s career is really cruising along. Several of her bookings have had her performing for the passengers aboard the luxury liner, **Nordic Prince**, as it cruises the Caribbean. . . . **Elvis Presley** bought 10 gold rings to wear during his coast to-coast tour (one for each finger and thumb.) . . . **Faron Young** says he enjoys playing shows at prisons because "they're all cell-outs." . . . **Merle Haggard** began teaching himself how to play the fiddle about a year and a half ago. "It would be easier to start from scratch and teach yourself to fly a 707 than it is to learn to play the fiddle," said Merle. . . . **Tammy Wynette** suffered facial bruises recently when her car went out of control and hit a palm tree in Lakeland, Fla., where she and hubby, **George Jones**, live. . . . When Nashville columnist **Red O'Donnell** learned that **Bobby Goldsboro**'s parents, Mr. & Mrs. Charles Goldsboro, operate a florist shop in Dothan, Ala., he quipped, "So why doesn't Bobby write some flower-child songs?". . . . Understand **Charley Pride** paid cash for that new $85,000 house he bought recently in Dallas. . . . **Hank Snow**'s fresh back from a tour of England and Ireland. . . . **Tom T. Hall** is about ready to put out an SOS for spiritualism advocate, **Merle Kilgore.** It seems the Hall household has been experiencing strange happenings—like a coffee pot being on when no one turned it on and sounds of dishes, pots, and pans falling when nothing has fallen. "We haven't been able to come up with an answer anywhere," said Tom. "Maybe Merle can figure it out."

John Rogers, manager of **Jeannie C. Riley**'s road show, says he's asked the pretty singer to marry him several times. So far, Jeannie hasn't said yes—but she hasn't said no either. . . . **Roni Stoneman** has split from the **Stoneman Family** group and gone on her own. The move was highlighted by her also signing a recording contract with the Dot diskery. . . . **Curley Putnam**, who wrote "Green, Green Grass Of Home" in an hour's time in 1955, says about 200 different artists and acts have recorded the song—including **Johnny Darrell, Porter Wagoner, Jerry Lee Lewis** and **Tom Jones**—and their recordings have sold approximately eight million copies. Estimating his royalties to date from the song. Curley figures it's "grossed me about $200,000. However, from that amount there were taxes to be paid, which I did—gladly."

And on that, I'll make it out of here for this month. . . .

—BONNIE BUCY



CARROLL O'CONNOR

(*Continued from page* 43)

his temper had gotten the best of his judgment, and he had backed himself into another corner.

The large man just looked at him, then told the other men, "Get out of the way boys, I want him to myself." O'Connor told friends later, "I'm two hundred ten pounds, and he had thirty pounds on me. Not only that, but the look in his eye was pure murder." The large man made one big mistake, though; he referred to O'Connor's Irish background with a gutter expression. It was at that point O'Connor's fighting blood came into its own. He fought the bigot, for a long time not giving an inch, matching him blow for blow. As he said, "I was amazed at myself, I don't know where I got the energy from. But I knew that I wasn't about to give up. He was going to have to knock me out to win."

It was close to happening when one of the other men spotted a cruising police car and warned the others. Suddenly the sound of footsteps pounding towards the bar caused a small riot. O'Connor said, "At first I was a bit relieved, I was about to be knocked out. Then, suddenly, I felt myself being lifted up and carried out of the bar. I wanted to cry out, but there was a hand over my mouth. Before I knew it, I was in a basement somewhere. I thought for sure I was a goner. But I was wrong, the man I had fought was trying to save me from being arrested. He carried me out of the bar at the risk of his own safety. It was at that point that he said to me, 'Listen, kid, you fought a good fight, but you ought to learn to keep your mouth shut when you're in strange territory. I didn't want to hurt you, but you needed a lesson.' I had to say to him, you shouldn't talk about people the way you do. The funny thing was, he looked at me for a long time. Then he agreed with me.

Then O'Connor went on to say, "In a few minutes it was safe, the police had gone, and we all walked out to the street. I went my way and they went theirs. But it left a lasting impression on me, one that has helped me in *All In The Family*!"

Of course, all of that happened years ago, when O'Connor was a struggling actor in New York. He had been teaching English at a vocational high school and waiting for his break. In fact, he had been walking around the streets of New York with his pent-up frustration at the difficulties of beginning a career. He had certainly trained enough, having spent three years at the world-renowned Dublin Gate Theatre, after graduating from the National University of Ireland. But it didn't seem to impress New York producers, and Carroll O'Connor, TV's famed Archie Bunker, was just another out-of-work actor.

It was at that point that O'Connor made the momentous decision that changed his life. He decided to move west to Hollywood and give TV a try. If he hadn't, we might never have known Archie Bunker, TV's friendly bigot, as well as we do. O'Connor has taken all of his experiences growing up in New York, such as the fight in the bar, and turned them into pure insight—he knows the mind of a bigot.

It was for that reason that O'Connor was so pleased to be tapped as the American Archie Bunker. He said, "I saw the show on English TV and loved it. I secretly hoped that somebody would have an inspired idea and hire me, but when it happened, I was surprised and happy."

What sets O'Connor apart are his steel-blue eyes that flash with feeling when he talks about *All In The Family*. He says, "I think that I'm striking a blow for tolerance. I know that millions of Americans are uptight about race and nationalities, and recognize themselves or their parents in Archie's explosions."

O'Connor did not have an easy time when he first arrived in Hollywood. It was in the late fifties, and although it was the beginning of the golden age of filmed TV, it was next to impossible to break in. For months O'Connor trudged from one studio to another, hoping for a break. When it came, it was a raft of work. Suddenly he became known to the casting directors. They saw in him the kind of character type that seldom comes along. He was able to play villains as well as good guys. In one week he played a gangster on one show and a detective on another. That kind of versatility is always well rewarded in Hollywood. By 1960, O'Connor was ready to make the big jump from TV to films, which he did in a film called *Fever In The Blood*. Although the film went nowhere, O'Connor went right into *Lonely Are The Brave*, which starred Kirk Douglas, and then into the famed *Cleopatra*, about which O'Connor tells many stories.

Cleopatra also took O'Connor to Rome, a place that he considers his second home. He has said, "I owe a great deal to *Cleopatra*. Other than meeting the Burtons and Rex Harrison, I was introduced to the most civilized city in the world. I now consider Rome the place I would most like to retire to. Of course, that's a long way off—I have a film that I wrote that's being readied for production by Italian producers. It will allow me to spend time there, when I'm not taping *All In The Family*. Even my nine-year-old son Hugh looks forward to returning to Rome. One quick story about the film *Cleopatra*. When I met the Burtons, I said, 'I'm going to play Casca,' to Richard Burton. He said to me, 'That's yet to be proven.' For a long moment Burton and I stood face to face. I didn't like being put down like that. I was nervous enough. But suddenly, Burton and Taylor both began to grin, and before I realized it, I was grinning too. We all became great friends from there on in. I think of Richard and Elizabeth as two of the really great people I have met in my lifetime.

"I figured that *All In The Family* would last about four or five weeks," O'Connor says smiling. "I assumed that outraged citizen groups would drive us off the air. I guess I was wrong because now they're talking of four or five years. I notice also that people are beginning to associate me totally with Archie Bunker. That's a two-edged sword. After all, I am an actor, and in years to come I would hate to lose out on good roles because I'm too associated with one character. I remember Hugh O'Brian saying to me that for a long time after his Wyatt Earp series, people refused to hire him for other parts because his image was so defined as Earp."

It was Walter Matthau who said about O'Connor, "Back in the early days, we were all working on TV and O'Connor seemed to have a special kind of anger in him. All actors have some kind of anger, either from the treatment they receive on their way up the ladder, or from some hidden scar, but Carroll was different, he seemed to be angry with justice and unfairness. There is so much of it around that most people just ignore it. But not Carroll, he had to speak up. Of course, out of that he earned our undying respect and admiration. I also remember when we did a film together, *Lonely Are The Brave*, the way he worked. He didn't have a huge part, but he worked on it like it was *Hamlet*, and it showed in the film. That kind of started him off, I think."

"In a way," says Kirk Douglas, "Carroll proved what he could do when he did *Lonely Are The Brave* with Matthau and myself. We all were on location, and got to know one another rather well. I came away feeling as if I had met someone special in Carroll O'Connor. He is the kind of man who will give up his own personal comfort in order to preserve his integrity. I remember one incident that really told the story of O'Connor. There was this one grip on the film who was always calling the Mexican wranglers (they're the ones who work with the horses) names. He just didn't know how to address a Mexican without putting him down. One afternoon he screamed a particularly offensive name at one of the wranglers in front of O'Connor. Well, we all had it on our minds, but Carroll did it. He said, 'If you say something like that again, I'm going to go over there and bat you in the eye.' He said it in a very even voice, no trace of anger, almost matter-of-factly. That was what was most scary about the incident. It never went any further than that, because the grip knew enough to keep quiet. But Carroll really taught us all a huge lesson in tolerance. It is also wonderful that he is doing *All In The Family* because I know how much he stands up for a more understanding world." As Kirk Douglas spoke, one couldn't help but feel the power in his words.

But it was really Rod Steiger who summed up Carroll O'Connor. He said, "The beauty of a man like Carroll is that he is part of an unbroken line of good, kind, honest, respectable men who make this nation what it is, no matter what the problems we may face. Carroll is a lesson to all of us in the American way, and what integrity and belief in principle can mean." It was O'Connor himself who said, "I think every time Archie says 'nigger,' a thousand people realize for the first time how bad it sounds and stop saying it. That's something!"

—MARK WILLSON

ELVIS PRESLEY

(*Continued from page* 33)

nity of the child in question.

In the case of Parker vs. Presley, no such payment or compromise would ever be made, according to Presley spokesmen.

It was just two days after the baby's first birthday that Elvis saw him for the first time—in the Hollywood laboratory. Jason Peter Presley (that was the name on his birth certificate) was in an investigating mood. Pat had some difficulty controlling him and also herself.

She wept almost continuously during the blood-taking session. She dabbed her eyes constantly and averted her gaze from Elvis most of the time, except when she would occasionally steal a glance at him. Then she would cry all the more, not audibly but enough so that all present could see.

Elvis arrived a few minutes late for the lab appointment, accompanied by his two attorneys and two bodyguards, in a chauffeur-driven limousine.

Pat had arrived with a friend in a station wagon. The friend, a man, remained outside with a young girl and a child, who had also come along while Pat took the baby inside. Attorney Peter Brown who, with the noted filmland lawyer Paul Caruso, represents Pat, walked in with her.

Inside, Elvis, his bodyguards and two attorneys coolly greeted Brown and Pat.

Soon all were ushered into the laboratory itself by a technician—Pat, the baby, attorney Brown, Elvis and his guards and his two attorneys, E. Gregory Hookstratten and Harry M. Fain.

They, like Brown, were there to see that the blood samples were taken in the prescribed manner and properly labeled.

As they all sat together in the laboratory, saying little, Pat between sniffles seemed to have difficulty in controlling her lively son.

Looking questioningly at the girl who wants him declared the father of Jason, Elvis said of the baby:

"He sure demands a lot of attention."

That was his only comment during the entire meeting concerning the child who might possibly be his son. Patricia just cried.

Thereafter she wiped her eyes and tried to assume a happier expression for an identification photograph that was taken for a laboratory form. Pictures of Elvis and the baby likewise were snapped for the same purpose.

Then he and Pat had their fingerprints taken and Jason's heel print was added to his particular form.

Then the technician drew the blood, first from Patricia's arm and then from Presley's. Neither winced, and no one said a word. Little Jason's blood was removed from his heel, which had been lightly anaesthetized.

From the beginning to the end everyone was in each other's presence to witness every step of the procedure. Even the bottles of extracted blood were passed around to show that the correct name and date had been placed on each sample of blood.

Elvis walked rapidly to his waiting car, not pausing to look at Pat, whom he had not seen since that night in January, 1970, when she says they made love—on one occasion only—in the Las Vegas International Hotel.

She had flown over from Los Angeles especially to see his opening and had managed to have a color snapshot taken with him.

In August, 1970, when Caruso and Brown filed her paternity suit against Elvis, the then 21-year-old blonde waitress made her startling allegation that Elvis did more than pose for a photograph with her.

Jason Peter Presley was born on October 19 of the same year, and Elvis was listed on the birth certificate as the father. That made Elvis really mad.

He fired back with a cross-complaint, charging Pat had entered into a conspiracy with ten other unidentified persons to extort money from him and falsely accuse him of having an affair with her. Declared the cross-complaint:

"Prior to the birth of said child, Jason Peter Presley, and thereafter, cross-defendant Patricia A. Parker has claimed, including by declaration on a birth certificate, and continuing representations to newspapers, magazines and periodicals of general publication, that cross-complainant (Elvis) is the father of said minor child, Jason Peter Presley. Cross-complainant has denied and continues to deny the paternity of said child."

Elvis demanded an injunction to prevent Patricia from "representing, publishing or holding out" that he is Jason's father. Her doing so has caused him humiliation, embarrassment and damage," he declared.

The conspiracy charge was contained in a separate section of the cross-complaint which alleged that Pat and the ten co-conspirators (named only as "Does I through X") entered maliciously and willfully into a scheme or plan to extort money from Elvis by claiming—wrongfully—that he had had sexual intercourse with Patricia.

"In truth and in fact," the document went on, "cross-complainant never had sexual intercourse with plaintiff during the month of January, 1970, or at any time and had never met or known Patricia A. Parker before or after January, 1970. The only contact of cross-complainant and Patricia A. Parker was at a public gathering of cross-complainant's fans during a professional engagement at the International Hotel in Las Vegas, Nevada, at which public gathering Patricia A. Parker requested that, as a 'fan' of cross-complainant, a photograph be taken of cross-complainant and Patricia A. Parker together.

Other than said occasion of the taking of a photograph in a public gathering of fans during the month of January, 1970, in the International Hotel in Las Vegas, Nevada, cross-complainant has never at any time or place met or had any contact with Patricia A. Parker."

All of the conspirators knew that Elvis was not and could not be the father of the baby, it was alleged. For circulating the false claims, Elvis asked token damages of one dollar.

In addition, he sought punitive damages—the relatively small sum of $1000—on the ground that the allegedly false statements and claims were made "willfully, recklessly and maliciously."

Besides demanding a judgment in his favor on the paternity issue, Elvis requested an order directing Pat to change the birth certificate so as to eliminate his name.

In due time, the attorneys agreed to the blood tests—which are required in California anyway—and also stipulated that both Elvis and Patricia would submit to a lie detector examination. This would be the next step prior to any trial.

Meanwhile, Dr. Phillip Sturgeon, widely known as an authority on such matters, submitted his report as to the results obtained from the blood samples. Using the standard tests required by law, the doctor made this finding:

"The child has not inherited a factor absent from both the mother's and the man's blood; nor has the child failed to inherit a factor which is present in the man's blood as expected according to the laws of heredity. These tests, therefore, do not exclude paternity."

If they had, the lawsuit would have been dismissed, as provided by law. Since they did not, the case could go to trial.

Dr. Sturgeon stated that the results were obtained independently by his own analysis of the blood samples and that of the experienced technician who works with him.

"The results were all clear-cut and in agreement," he said.

The law in the statute books had thus been satisfied and the report would go into the court record for what it was worth. The additional test, not included in the law, required a different evaluation. Dr. Sturgeon was expected to present a supplemental report, detailing the result favoring Elvis and its meaning in terms of current scientific knowledge.

He sent the data to Europe for double checking by other experts. Known as the "S test," to distinguish it from the standard tests, the procedure is considered by some authorities to be more "sophisticated" than those generally used in paternity cases.

Attorneys Caruso and Brown indicated they would, if necessary, call their own experts at the trial to attempt to prove that the S test is not recognized by all authorities and is not reliable enough to be used in court.

The date for the trial was yet to be set at the time the blood test report was made. The attorneys later planned to ask the Los Angeles Superior Court for a specific date. By then it was expected that the results of the lie detector or polygraph examination, as it is called, would also be available.

Ordinarily polygraph tests are not accepted in court proceedings, but both sides in Presley vs. Parker were expected to agree that the lie detector experts findings could be submitted for whatever value as evidence they might have.

—AMANDINE CONNORS

"LATE SHOW" STARS

(*Continued from page* 82)

of 51 features (like *Clarence, I Can't Give You Anything But Love, Baby,* and *Melody And Moonlight*), plus one serial (*The Adventures Of Flying Cadets*). As the steam went out of the musical cycle in movies, Johnny first turned to New York, where he starred on Broadway in *Are You With It* and *Hold It*, performed in nightclubs and "live" TV. Back in Los Angeles, with few movie parts available, he found himself hosting an afternoon TV show. At this point, a friend who was starting up a new TV station in Tijuana, Mexico (just across the California border), offered him the announcer's spot there. "The pay wasn't much but at least it was steady," says Johnny, "so I decided to do it. And it's a decision I've never regretted." The Downs family was in Tijuana one year and three months. Then, in 1954, came the move to Coronado when Johnny was offered the star spot on a new afternoon children's show, *The Magic Key*, on KOGO-TV. Johnny Downs (in slipover sweater and straw hat) was phenomenally successful; the show, winning many awards, lasted 17 years, till 1971. Currently, Johnny is busy at work on the format of a possible new TV show, which may eventually be broadcast on Channel 10. Also, he keeps active in church affairs (he is a devoted Catholic). Too, he finds time for visiting city hospitals, taking part in charity drives (he's been a principal local promoter of the Muscular Dystrophy Drive for a decade), and his hobby—vegetable gardening. And for tennis. An avid player, he and his two youngest daughters, Mollie and Maureen (they are with Johnny in our photo), recently won the Coronado Father-Daughter Championship and the Mixed Doubles Championship trophies. Maureen and Mollie are the only two Downs children living at home now; the other three—Mary, Claudia and John—all in their early 20s—are married and living in the San Diego area. Of his lovely wife June, Johnny says, "She is a non-professional, though she had a few screen tests when we first knew each other. We're more than pleased that she didn't pursue a career, as she has really had one with the children!" Johnny Downs' standing in his present community is just as high as it once was in Hollywood, as this quote attests, from a local friend who has known him for years: "Johnny is an extremely popular personality in the San Diego area, the favorite of all our youngsters, and many of our 'oldsters' too." A few years back, Johnny starred as "The Tin Man" in the San Diego Starlight Opera production of *The Wizard Of Oz*. One of his songs included the lyrics: "I would stay young and chipper and I'd lock it with a zipper if I only had a heart." Another local friend observed accurately about these lyrics and Johnny: "Knowing the performer inside the tin outfit, as most San Diegans do, they have a contradictory ring. No one has more heart nor has managed to retain more youthful vitality through the years than Johnny Downs." *(Your letters will reach Johnny Downs at 840 Cabrillo Avenue, Coronado, Calif. 92118.)*

ANDREA LEEDS (*Stage Door*) There was never a more naturally beautiful girl on the screen than auburn-haired, full-lipped, brown-eyed, gentle-faced Andrea Leeds. Possibly, there was never a more naturally gifted one, either. In her second picture, 1937's *Stage Door*, she played a vastly talented, doe-eyed, Broadway hopeful named Kay, who literally went hungry for her art, deemed herself a failure when the break didn't come, and mounted a stairway to death. Wrote the most astute movie critic of the time, Otis Ferguson, "Andrea Leeds as the girl who starves has an arriving talent and a persistent gentle awareness that puts much of the story in her debt." Of the whole *Stage Door* company, including Ginger Rogers and Katharine Hepburn, it was Andrea Leeds, age 23, who was nominated for an Academy Award. She didn't win but everyone figured there would be plenty of time later for her to snag an Oscar. They weren't listening to what the lovely Miss Leeds was saying even then, which was, "You can't be a movie actress forever. Pretty soon you start getting lines in your face. Besides, I want to marry and have children." Between 1936 and 1940, Andrea Leeds appeared in major roles in a total of ten pictures. Some of them are still well-recalled, such as *Earthbound* (with Warner Baxter), *The Real Glory* (with Gary Cooper), and, particularly, *Swanee River* (with Don Ameche as Stephen Foster). In 1940, Andrea Leeds made good on her forecast. She married and left the screen, and, yes, she did have children. Two. A boy and a girl. Her young husband was the extremely wealthy Robert Stewart Howard, of Palm Springs, and, as Hedda Hopper always wrote, "of the 'Seabiscuit' racing Howards." It was one of life's little coincidences that the man who caused her to forsake her career was named Howard. It was another Howard, director William Howard, no relation, who was responsible for her movie career. She had intended, at the time she graduated from UCLA, to become a screenwriter. The only child of a French-Italian mother and a British-engineer father, she had known a wide variety of life experiences—from mining camps in Mexico to the life of socialite-sorority girl in Los Angeles. And she felt she could use this background to write for the screen. Via her scripting endeavors (none ever filmed), she met many people connected with the movies. One of them, Bill Howard, talked her into a screen test which turned out so well that director Howard Hawks signed her to a personal contract. Hawks showed the test to producer Sam Goldwyn, then casting *Come And Get It*, who announced excitedly, "I'll take that Miss Leeds!" Reminded that her name was Lees—Antoinette Lees, Goldwyn insisted, "That's what I said, Leeds"—inadvertently giving the newcomer at least half of her new screen name. When *Come And Get It* was released, the girl playing Edward Arnold's daughter was the new talk of the town: "Andrea Leeds." The name served her well for the five years she was onscreen. In fact she grew so fond of it that the name which appears on her personal stationery today is Andrea Leeds Howard. After her marriage, in 1940, Andrea left movies behind. She would never resume her career, you sensed that. You also felt—because there always was such a fineness about her—that Andrea Leeds' future life rightfully would be filled with happiness and sunshine. And it was. But it also brought with it areas of deep shadows, and immeasurable sorrow. Few of her long-ago fans know this. Indeed we did not, either, until she answered a recent letter of ours inquiring about her present life. Postmarked from Palm Springs, where she has lived ever since her retirement from the screen, it was a brief, friendly missive that implied far more than she felt it appropriate to put on paper. "Thank you for your kind inquiry," it began. "I married the youngest son of the C. S. Howard family, Robert Stewart Howard. My husband passed away nine years ago yesterday. [That would have been Sept. 8, 1962.] I have a wonderful, handsome son, R. S. Howard Jr. My beautiful daughter, Leeann, passed away with cancer last January [1971]. So I have had a share in unhappiness but have also been blessed in many ways." Somehow, it reminded one—the unspoken emotion, the quiet courage behind these lines—of something Andrea had said of herself early in her career: "I didn't know I was reticent till I became a movie actress. I knew I was a little shy, a little reluctant to express my feelings. But that was just me—the way I was made." The way Andrea Leeds "was made" was, obviously, to accept life's bounties with gratitude and its severest blows with indomitable grace. Today, still lovely at 57 (with, as she once foretold in her youth, a few "lines in her face"), Andrea owns and operates a jewelry shop in Palm Springs, a short drive from her luxurious home. "Andrea of Palm Springs," it's called, and it is a thriving business as well as a therapeutic hobby. "With this, friends, and various charities, I keep busy," she says. Much is left unvoiced, or unadorned in simple statements. But there is deep emotional implication. That was true, too, you may recall, of the most memorable of her performances on the screen. *(Letters will reach Andrea Leeds c/o "Andrea of Palm Springs," 931 South Palm Canyon Dr., Palm Springs, Calif. 92262.)*

Have you written to tell us which "Stars Of The Late Show" you'd like to read about in future issues? Do, for we are guided by your suggestions. Also, you may wish to write for the list of Stars Who Passed Away in 1960. It is yours for the asking. All that we request is that you enclose a stamped, self-addressed, business-size *envelope. Address all correspondence: The Late Show, TV RADIO MIRROR, 205 E. 42nd St., New York, N.Y. 10017.*

19 mg. "tar," 1.4 mg. nicotine
av. per cigarette, FTC Report Aug. 71.

Sandy Duncan's Own Story!

"God Didn't Want Me To Die"

With a prayer on her lips, this bright new star talks about the darkest days of her young life

Sandy Duncan's face was pale beneath the gay yellow scarf which covered her shorn head, but she stood unassisted as she paused outside the U.C.L.A. Medical Center to feast her eyes on the brilliant Sunday-morning sunshine last November 14th. "What a beautiful day!" she exclaimed to her mother. "I have never seen it so beautiful. Why, there isn't a cloud in the sky, nor any smog." She took a breath of the fresh air, then smiled more broadly than anyone had ever seen her smile—even on *Funny Face,* the TV comedy series which won her so many new fans last fall. "Welcome me back to this big, wide, wonderful world," that smile seemed to say. And the only answer necessary came with the chime of distant church bells, ringing out her happiness to the blue skies. Sandy had indeed come out of the valley of the shadows. It was something of a miracle that she could walk out of the hospital, just two weeks after major surgery. But nothing like the miracle of that operation itself, which had saved both her sight and her life. Sandy knew all too well the crisis through which she (*Continued on page* 13)

"Hello, there!" beams Sandy Duncan, leaving U.C.L.A. Medical Center just two weeks after life-saving surgery.

Her Mother Sylvia is equally radiant as Sandy greets a sunny world she might literally have never seen again!

GEORGE KENNEDY'S ON-AGAIN OFF-AGAIN MARRIAGE

What's so good about being married? Don't ask the Kennedys... for they can't seem to make up their minds!

George with Chris and Karianne.

Hollywood has always been a great town for single guys. What more can a bachelor ask for than a place with beautiful nights, plenty of romantic places to go, and an overabundance of gorgeous girls.

If the bachelor in question also happens to be a famous movie-and-television star, that just makes his life that much smoother.

Which brings us to George Kennedy, the brand-new bachelor. The last time Kennedy was single was in 1959, and that was long before he was a big star. It was, in fact, long before he was an actor and, also, long before he came to Hollywood.

So it's a new life for Kennedy. He's never been in this glorious position before. Ever since he became a star, he's been married—and most outsiders thought he had been very happily married—to Revel, the girl he married in 1959.

But the facts are that the Kennedys separated at the end of June last year, and Revel filed for divorce on July 2, 1971.

Right now George and Revel are temporarily reconciled—they have been seen around town together—and George has said that he hopes the reconciliation takes. But the divorce action has not been withdrawn. In the action, Revel claimed that George was owed $500,000 in outstanding fees from the studios, and, naturally, she wanted half.

But whatever the outcome of the divorce, George has made it clear that he and Revel plan to remain friends.

"Our divorce is not a question of hate," George has said. "And there wasn't anybody else in the picture—no other man or woman."

The divorce, he says, was a long time in coming. They simply hadn't been getting along for some years now. But, as so many parents who care about their children do, they stuck it out for some years for the sake of Karianne and Chris.

"But we came to realize that was wrong," George says. "We were doing them more harm than good."

So they went ahead and filed the divorce proceedings. And George believes everybody concerned is better off as a result.

"We're both happier now," he says, "and everything is very pleasant. I have the kids on the weekends and she has them during the week. Like this past weekend, Karianne and Chris were with me at the house I have now at Malibu. We spent it all on the beach and just went swimming and digging for clams, whatever they wanted to do."

During the week, George generally doesn't take that long drive from Universal to Malibu. He's too tired and the studio has given him a bungalow on the lot—it has a kitchen, TV, air conditioning, everything. He works a long day, as every series lead does, so he usually just stays at Universal. But weekends belong to his children.

He is free now, however, and freedom brings with it, for a normal, healthy male—which Kennedy is—the golden opportunity to look. He probably always did look, but now he can implement the look with appropriate action.

He was sitting in the Universal commissary one recent lunchtime and that commissary, like all the studio commissaries, is frequently populated with extremely attractive ladies. As George ate his lunch, one prime example of femininity walked by. George's head swiveled around, joining a chorus of swiveling heads. Then he grinned his big grin.

"I always looked at pretty girls," he said, "but now I can do something about it without having to say, 'Excuse me, but I have to go home to my wife.' "

He was dating again, and so was Revel. George (*Continued on page* 24)

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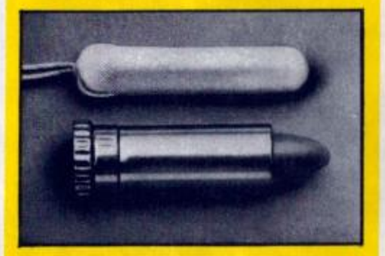

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GEORGE KENNEDY

(*Continued from page* 22)

said he believed this was the normal, healthy thing for both of them to do.

The first meeting that approximated a romance in Kennedy's post-Revel life sprang up unexpectedly, as those things usually do. One evening he went for dinner to the home of Carol and Joe Hamilton—that's Carol Burnett, of course.

Kennedy and Carol co-starred in *Plaza Suite,* which was a big hit at the Huntington Hartford Theater in Los Angeles last Spring. It was George's first stage work ever, and he thought it was hard work, but he loved it.

Kennedy and the Hamiltons became good friends because of that engagement. So he went there for dinner and among the guests was the exciting blonde star, Susan Oliver. Maybe Carol was playing matchmaker because she invited George and Susan and knew they had one big thing in common.

Both of them are enthusiastic aviators. Susan is probably one of America's leading female flyers and Kennedy, whose interest in aviation is only four or five years old, has nevertheless developed into a skilled pilot and he owns his own twin-engine plane.

During the course of the evening at the Hamiltons, Susan challenged George to a race. George eagerly accepted his dinner companion's challenge.

"What will the stakes be?" Susan said.

"Have you ever been to Capo San Lucas?" That's a great spot at the extreme southern tip of the Baja California peninsula.

"No," said Susan.

"Neither have I," said George, "but I hear it's great and I want to go. I tell you what. We'll race to Las Vegas and if I win, then you'll have to fly with me to Capo San Lucas."

"Okay," said Susan.

"What if you win?" George asked.

"Then," said Susan, "I'll go with you to Capo San Lucas anyhow."

The bet was made. The problem for George, at the moment, is that he has no time for flying. The big-stakes race to Las Vegas has been postponed a few times, because he had to work on *Sarge,* but it will be held. And, presumably, the post-race pay-off flight to Capo San Lucas will happen shortly thereafter.

Kennedy has been in his plane very rarely since *Sarge* began. He did make one flight to San Francisco, and requested the company of a check-out pilot. That's a common practice with pilots, and the check-out pilot is supposed to test the prime pilot along the way.

The check-out pilot Kennedy got was something special. They were flying along and the check-out pilot was telling a joke. Kennedy laughed—and the check-out pilot leaned over and switched off one of the plane's engines. Kennedy, being well-trained and knowing what he's doing, quickly got the engine running again. Several times during the flight to San Francisco, the check-out pilot pulled stunts like that.

"He was nasty," Kennedy says, "but that's what I wanted, so it was very good for me."

Kennedy is a man who thinks of life as a series of mountains he must climb. Aviation was one of those mountains. He decided he had to climb it, and he has. Ever since he was a boy, he has conquered every challenge he has set up for himself. And there have been some difficult challenges.

He was born in New York, the son of a musician and a dancer, so show business is a genetic heritage. He often worked as a boy—he was once billed as Long Island's youngest disc jockey—but he wasn't sure if he wanted showbiz.

There were some mountains to climb first. One was the Army. He enlisted at 17, and served for almost 16 years, winding up a captain. He earned many decorations—including two Bronze Stars—and might still be in the service except that he injured his back.

He was in and out of Army hospitals for two years and, given the choice of more surgery or his discharge, he elected to try that next mountain—civilian life.

While he had been in service, at one point he had been technical adviser to Phil Silvers' *Sgt. Bilko* television show.

This was at a time when the late Nat Hiken was writing and producing this series. At one point, he lunched with his friend Sid Garfield of CBS.

Hiken seemed down, so Garfield asked him what was worrying him.

"Oh, some clown the Army has assigned to my show has me nuts," Hiken replied. "He's supposed to be the technical adviser for us, but that isn't enough. He's got it in his head he can act. So I don't have enough problems, I have to put up with this every day on the set."

In 1968 Garfield was watching the Oscar awards on TV and couldn't resist calling up his friend Hiken and pointing out that the "clown" had just received an Oscar for his performance in *Cool Hand Luke.*

In 1959, with the Army behind him, George decided to try his luck in the television area. He wasn't sure whether he'd tackle New York or take a shot at Hollywood, but then fate—and another mountain—intervened.

The same year that he was discharged, a buddy asked him for a favor. It seems this friend had made a mistake, and asked two girls out for dinner, and both had accepted. Would George be a pal and take one of the girls? Not having a date himself that night, George agreed—and that's how he met Revel.

"Revel" is just a nickname. Her real name is Norma Jean Wurman, and she was a singer when they met. They had a rapid courtship and were married in Juarez, Mexico on June 23, 1959. Revel suggested they go to California, and so the New York vs. Hollywood decision was resolved.

Kennedy's Hollywood career was slow but sure. He always worked, beginning shortly after his arrival in the movie capital with a role on the old *Sugarfoot* series with Will Hutchins. But, for several years, he played only heavies, which he can still play—as he does in the recent release, *Fools' Parade*—but

(*Continued on page* 80)

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The inside story!

Cathy smiles away her tears as Jeanne Martin Blocks Dean's Elopement

Everything was ready except the cake as Dean Martin and Cathy Hawn prepared themselves for their wedding—everything was ready, that is, if Jeanne Martin would only give her blessing.

That's not exactly the way Dean or Cathy would put it, of course, but whether they were asking for Jeanne's blessing, approval, consent or just plain cooperation, it developed late last year (1971) that the happy wedding plans were going to be postponed. Jeanne had not quite made up her mind.

Perhaps it would be more correct to say that Jeanne Martin's lawyers collectively had not made up her mind. They were engaged in the very complicated business of trying to negotiate a divorce settlement that would be fair and equitable to everyone concerned.

The lawyers, accountants, tax experts and business managers did their level best to come to some agreement that would permit Jeanne and Dean finally to end their 22-year marriage satisfactorily.

The Martins were able to agree on one property matter, an agreement that pleased everybody. They gave 79 acres of land they owned in the Topanga Canyon area of Los Angeles County to the state of California to be used as a park. Governor Ronald Reagan sent them both a letter of thanks. This did nothing to clear the way for Dean's marriage to Cathy, however.

As the end of the year approached and no settlement had been reached, the proposed wedding seemed further off than ever. All that Dean and Cathy could hope for was a sudden break that would permit the divorce plan, announced so long ago, to proceed smoothly.

Jeanne had said she would give Dean a divorce back in the days when he was interested in beauty-contest winner Gail Renshaw. That was late in *(Please turn page)*

In spite of the turmoil, Jeanne always has her steady date Frank Calcagnini—couple visited Europe together last year.

DEAN MARTIN

(*Continued from page* 27)

1969 when Jeanne formally announced that she and Dean had separated because of someone else and that he had asked for a divorce. Her words at that time were:

"It is painfully difficult for me to announce the apparent end of our marriage. My husband informed me several weeks ago that he had met and fallen in love with someone, and he asked me for a divorce. I have assured him I will comply with his wishes. Proceedings will begin immediately." (The statement plainly contradicts some reports quoting Jeanne as saying Dean had never asked for a divorce.)

The proceedings may have begun—but not in court. And it is a matter of history that nothing happened "immediately" to bring about the divorce.

Weeks, months and more than two years went by without any divorce action being filed by either of them anywhere. Still, negotiations were reportedly going on. It was estimated that from thirty to forty million dollars worth of property and other assets were at stake.

Faced through their separation with more complications than a countinghouse audit and the slowness of the law's delay, Dean and Jeanne settled down to a rather pleasant routine of living their lives as though they were single people, even though the legal tie that bound them had not been cut.

In a short time, Gail Renshaw was out of the picture and Dean had found Cathy Hawn, then manageress of a posh Beverly Hills beauty salon. He appeared to adore her from the very start. Also in due time Jeanne began dating with actor-singer Frank Calcagnini. No one seemed to be in any hurry to speed up the legal processes that would finally dissolve the marriage.

Late last fall the easy routine of dates, dinners, and quiet evenings at home was enlivened by reports that wedding plans were definitely in the works for Cathy and Dean. Dean had given her that six-carat marquise diamond several months earlier, and they had received congratulations at what was heralded as an engagement party in Beverly Hills. Prospects for a settlement with Jeanne were looking better. The tempo of the conferences and negotiations increased. There was talk that soon Dean and Jeanne would affix their names to an agreement dividing their property. The contract would also provide generously for Jeanne's future support, it was reported.

Incidentally, Dean had been anything but ungenerous in the long waiting period while the negotiations were stalled. He did not restrict Jeanne's spending in any way, and her allowances for home and personal needs were such that she could not complain.

What problems developed during the latter part of 1971 to block preparations for Dean's marriage to Cathy were not revealed. All that was known was that some kind of impasse had been reached by the negotiators.

Whether Jeanne would not accept a straight one-half of the assets or whether there were certain items, such as real estate and income-bearing assets, that should go to her as a part of the settlement were matters closely guarded by the negotiators. Nevertheless, it was clear that something happened to delay the wedding, at least temporarily.

Cathy continued to busy herself with the work of furnishing, decorating, and refurbishing the beautiful hacienda Dean had bought for her (at a reported cost of approximately a quarter million dollars) north of Santa Barbara in California. She had hoped, according to one report, that she and Dean could have been married soon after the first of the year in the patio of the big, sprawling home known as Palacio del Rio or Palace of the River. It was their dream palace, and they wanted to settle down in an atmosphere of domesticity far enough from Hollywood to escape its pressures but close enough to enable Dean to continue his NBC show.

While the renovations and furnishings for the house would not be completed for some time, Dean and Cathy had hoped they could honeymoon there and look forward to enjoying the many associations they planned in the beautiful valley where the ranch is located.

Meanwhile, Cathy continued to live in the Beverly Hills area, seeing Dean every day and always having dinner with him. She said that they had never missed a dinner date since their first meeting in early 1970. They appeared about as devoted as a couple in love could be and did not hide it, either on or off-camera.

In November, Cathy's 24th birthday was observed at a party hosted by Dean, with members of her family—including her mother, Mrs. Coleen Rose—present. When she blew out the candles on her cake, Cathy was radiant and her engagement ring sparkled in the flickering light before they were extinguished.

The divorce was the thing. If they were to be married soon after the New Year, as for a time they hoped, a divorce would have to be arranged somehow, somewhere, and that would depend on a settlement with Jeanne.

At one time, all sorts of ideas for such a "quickie" divorce were said to have been considered, including the possibility of one in Nevada, where six-weeks residence is required.

Nothing was practical, however, without the all-important settlement.

So the lawyers and the accountants and the tax men went to work again with their books, records, and countinghouse techniques to try to solve the problem. Some said an agreement was near. Others closer to the scene of action—or inaction—said the negotiators were as far apart as the poles of the earth.

Whatever the polarization, Dean and Cathy still intended to be married. No doubt the experts on their side would find a way. If they had to fly to Santo Domingo in the Caribbean, they would do so—or to the ends of the earth. They were in love—and love and the experts would surely find a way.

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The Guilt That Drove Jo Ann Castle To Drink

The bitterness of having a retarded child, the loneliness of losing her second husband combined to send her into an alcoholic tail-spin from which she is only now recovering!

• Sitting by herself in one of those "happy hour" neighborhood bars, the attractive blonde ordered another gin and tonic. The bartender poured a good slug of gin with a mere splash of tonic. He knew she must have problems; most of his regulars had something on their minds. But unlike the others—who talked so readily about their woes at home or with the boss, after a few drinks—this lonely woman kept her problems to herself.

She never gave expression to whatever was tearing her heart out. Nor did she seek forgetfulness with the handsome strangers who cast admiring glances her way. She never let anyone buy her a drink. If some man tried to pick her up, she simply but clearly told him to get lost. And if he persisted, the bartender marched him out the door.

The one thing Jo Ann Castle wasn't looking for was *more* trouble! For it was, indeed, Jo Ann Castle—that brilliant Welk star for ten years and now an even more popular entertainer on her own—who sat alone in that San Fernando Valley bar night after night. And what she was seeking was escape from a guilt-ridden past . . . even though drinking to forget only added to the unhappiness she suffered. "For some reason," (*Continued on page* 7)

Facing page: A doll for "a doll," on Deana's 8th birthday. Little Joanie (above left) & Billy (center) also visited their half-sister at hospital. Right: Jo Ann with Bill Roeschlein—still the best of friends despite a divorce both may now regret.

An ordeal few men have to face—looking like a Regency dandy, Elvis arrives at a Hollywood lab for a blood test to determine if his casual meeting with Pat Parker resulted in the birth of a child.

Below: All unaware of the significance of this day, the baby called Jason Peter Presley arrives in his mother's arms—he, too, will undergo a test. Pat is accompanied into the lab by attorney Peter Brown.

Scoop Pictures!

Elvis Takes Blood Test To Prove He's Not Baby's Father!

Elvis Presley looked confident as he walked into a Hollywood laboratory to give his blood. He hoped the trip to the lab would prove him innocent of Patricia Parker's charges that he had seduced her in Las Vegas and fathered her one-year-old son.

When he emerged from the lab, his look was a little grim and he appeared to be tired, possibly as a result of his recent illness that required hospitalization in Memphis. A week later he received some encouraging news.

The blood tests he had undergone, along with Pat Parker and her baby, were inconclusive in one respect but positive—positively favorable to him—in another.

The doctor in charge of the tests reported that, on the basis of three standard tests accepted as binding under California law, Elvis MIGHT be the father. Then again, he might not. The finding was inconclusive.

However, other tests had been made that are not specifically mentioned in the law on paternity cases in California. One of these showed that he COULD NOT be the father of the child.

Unfortunately for the Presley defense, this test did not eliminate Elvis from Pat Parker's paternity suit. Its validity would have to be argued out in court by lawyers after testimony from leading experts who undoubtedly would be called.

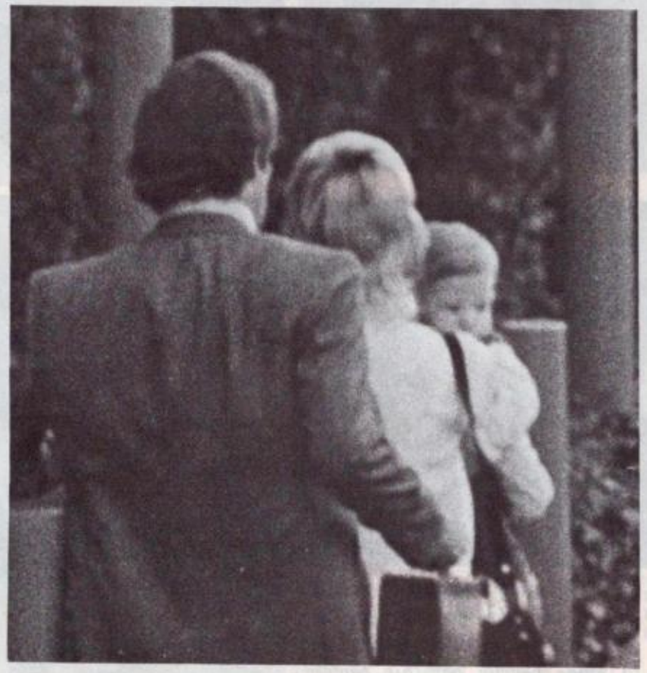
Nevertheless, the Presley attorneys had something definite to work on. A judge or jury might very well be persuaded that the test is widely enough accepted by science to rule in Elvis' favor.

Elvis would, of course, have been much happier if the recognized tests had come out differently so that he would have been completely exonerated. As it was, they would simply have to fight it out in court.

Or would they? There were those who predicted that Elvis would never go to court. Too much would be at stake.

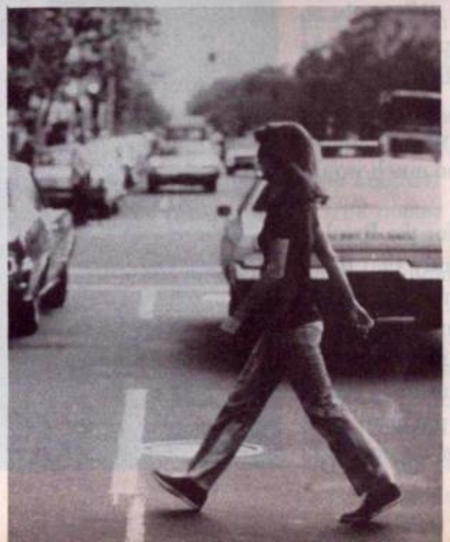
On the other hand, those speaking for the Presley side of the case insisted most vehemently that there would, under no circumstances, be any kind of settlement, regardless of the dangers and consequences. Sometimes a wealthy defendant in a paternity suit will agree to pay a specific amount for a settlement without trial, stating that the payment does not mean he admits pater- (*Continued on page* 17)

Is this baby Elvis' son?



Incident that triggered Jackie's court plea—she flees across Central Park in an attempt, she said, to elude Galella and his camera.

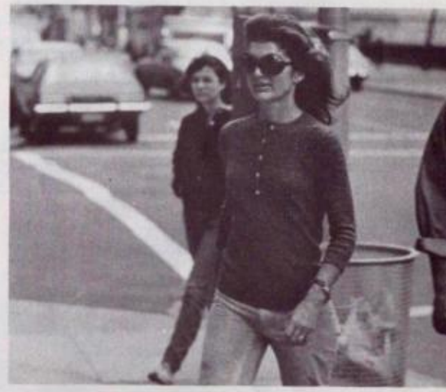
Jackie's Latest Court Battle



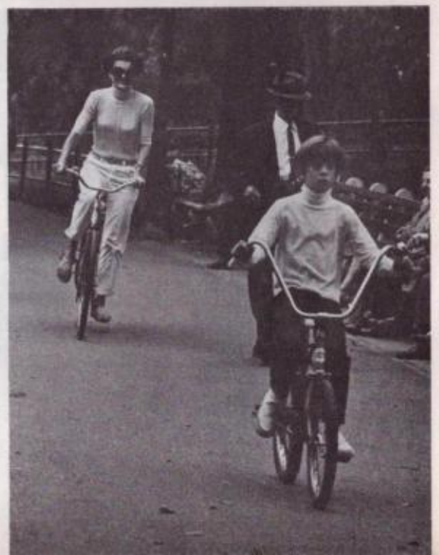
Jackie Onassis who, when she was a Kennedy, was zealous about family privacy—remember her suit against *Look* magazine when they serialized parts of William Manchester's book about the assassination of President Kennedy?—has turned her attention from publishers to photographers. Last fall, a federal judge ordered photographer Ron Galella to stop "an unrelenting course of harassment" against Jackie and her children. In her affidavit to the court, Jackie cited one incident last October when Galella took pictures of Jackie in Central Park where she had gone to watch Caroline take a tennis lesson (see pictures, left). Jackie claimed that Galella created confusion, harassed Caroline, and so annoyed Jackie that she decided to return to her Fifth Avenue apartment. "As I was crossing the Park toward the entrance to my residence," Jackie continued, "Mr. Galella followed, making me so upset and nervous that I began to

Charges this man molests her children!

run. Mr. Galella continued to follow me and when I reached Fifth Avenue which I had to cross, he was running at what I believe to be no more than a foot or so behind me. This caused me to become frightened and so confused that I ran directly into the path of oncoming traffic." Galella denies this close harassment, says he shoots with a telephoto lens and that 50 feet separated himself from Jackie as she left the Park and crossed Fifth Avenue. His pictures (at left) would seem to support his claim. At any rate the judge granted a temporary restraining order against Galella, one more stage in the battle that the photographer and Mrs. Onassis have been waging against each other for some time now. In 1970, Galella, who specializes in candid shots of the Kennedy family (and who says in his own defense that he gets his best shots when they are not even aware of his presence) filed a $1.3 million lawsuit against Jackie and



Galella does not deny he dogs Jackie's steps, but not as closely as she maintains. Left: man ahead of Jackie is a Secret Service agent.



John and Caroline in snow games, Caroline's tennis lesson, mother and son bicycling—all pix taken in Central Park by alert Galella.

JACKIE *continued*

three Secret Service men, charging that they interfered with his livelihood. The three Secret Service agents are John Walsh, John Kalafatis, and John Connelly who are assigned to protect the Kennedy children (though not Jackie herself). In *his* affidavit, Galella cited several incidents to prove that Jackie tried to prevent him from practicing his trade of photography when he was in no way harassing her. One occasion took place in 1969 when Galella photographed Jackie and young John bicycling in Central Park. It was Gallela's assertion that he was not close enough to mother and son to cause annoyance, that in fact they were not even looking in his direction, but that when Jackie saw him, she told Secret Service agent Connelly to smash the camera. "Instead of doing so," Galella said, "he said to me, 'You've had enough.' " Shortly afterward, said Galella, he was apprehended by the Secret Service agents who told him he would have to go along with them to the police station unless he gave them the film in the camera. "I replied that I was allowed to take pictures in a public place." At any rate Galella went along with the Secret Service men to the police station on East 67th Street where he claims he was roughed up by the Secret Service men and handed a summons by the police. Over the past two years therefore, both parties, Mrs. Onassis and Galella, have charged harassment of each other, but Galella maintains that when he placed his own case in the hands of an attorney, Jackie's attitude softened toward him. "On May 10, 1970," Galella said in his affidavit, "I photographed Mrs. Onassis at a horse show in New Jersey. Early

From top: John at horse show near family's New Jersey home; Jackie water-skiing, kids boating on Skorpios; other boy is Radziwill cousin.

JACKIE *continued from page* 36

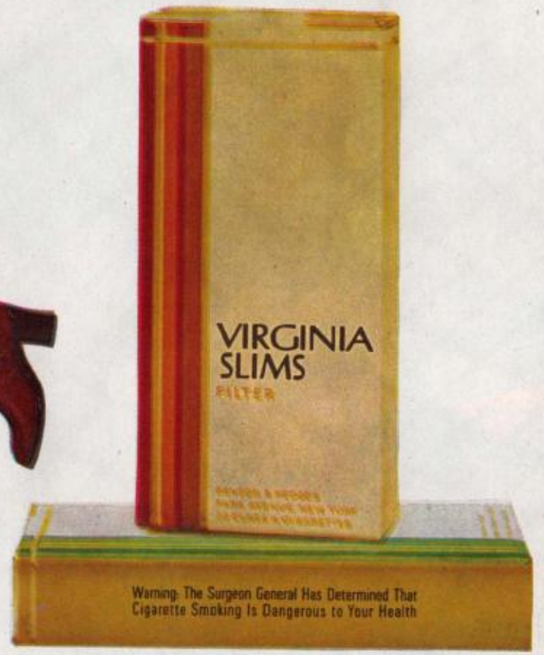
in the afternoon of that day, defendant John Walsh came over to me to introduce me to agent Mike White. Then he told me that I could take all the photographs I wanted as long as I did not come too close to the Kennedy children. This was the first time that I received any cooperation from him. In all candor, I must admit that ever since I placed this case in the hands of my attorney, I have received more and more cooperation from the defendant agents and even from Mrs. Onassis. Other photographers have told me that this is their experience also." However, the latest round in the battle is not only between Jackie and Galella but between the Kennedy children and Galella as well, since the children have also filed papers saying that Galella has trailed them, frightened them, and even pursued them to Greece. Like their mother, Caroline and John maintain that Galella's activities have on occasion endangered their safety. In her affidavit, Caroline said: "Unfortunately I am one of his (Galella's) favorite targets, and as such, have been subject to numerous unpleasant and often dangerous incidents with him. . . . Mr. Galella often rushes at me, snaps flashbulbs in my face and trails me closely. . . . I do not feel safe when he is near." When Jackie ran into dangerous traffic on Fifth Avenue on that day last October, in an effort, she maintains, to escape the photographer, she also alleges that, just a little earlier in the day, Galella continually harassed Caroline during her tennis lesson in the park. When Jackie and Caroline arrived at the tennis courts, Jackie alleges, "Mr. Galella . . . began jumping about my daughter and stepping into our path and blocking our movement, making tormenting remarks and placing the camera directly into our faces. His violent jumping caused a trash container to be upset and immediately a large crowd began to assemble. Although asked by Mr. Walsh, the agent in charge of the Secret Service detail assigned to protect my children, to stand back and take his photographs from a reasonable distance, he refused to heed the request and continued his harassment. . . ." Galella's version of the tennis court incident maintains that Secret Serviceman Walsh kept him at a distance of 100 yards. "Agent Walsh then allowed me to take a few pictures from the other side of the court. Walsh then said to me, 'You're making Caroline nervous.' I said, 'I don't think she minds.' Having overheard, Caroline said, 'I do mind.' I said, 'I'm sorry,' and walked away toward Jackie, who ran behind a tree. Then she started running up a hill toward a road where a police patrol car was parked. She passed the car and headed for the jogging track. . . . I followed her and so did Walsh. All three of us were jogging around the track with Jackie in the lead." Other incidents have been cited (and denied by Galella)—that the lensman has cut across the paths of the children when they were sailing in Greek waters, or that he frightened the mounts when they were competing in horse shows. Is Galella's conduct "grossly offensive and seriously dangerous" to herself and her children, as Jackie maintains. Or does Mrs. Onassis delight in publicity—but only on her own terms, as some photographers say. Who knows when the shutter is going to click down on this battle?

In 1909, Mrs. Randolph Birch discovered that the laundry room was the best place to have a cigarette without her husband finding out. Mr. Birch suddenly discovered he had cleaner shirts.

You've come a long way, baby.

VIRGINIA SLIMS.

Slimmer than the fat cigarettes men smoke.



Regular: 17 mg. "tar," 1.1 mg. nicotine—Menthol: 18 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report Aug. '71

Pantsuit by Something! by Oscar de LaRenta.

No Babies Today, Thank You!

"Mac and I think it would be unfair," says Karen Valentine—after two blissful years of marriage. "I don't want a stranger taking care of my child!"

● One of the things you *don't* ask Karen Valentine is: "When are you planning to have a baby?" Not that it isn't an understandable question. Karen and her handsome husband Carl ("Mac") McLaughlin are obviously very much in love. Despite cynical predictions that "it would never last," they celebrated their second anniversary in November, and their marriage seems as solid as can be—even though it's just the two of them rattling around, at present, in that charming house-with-a-view (and three bedrooms!) in the Hollywood Hills.

"We're not planning a family in the near future," the pert little starlet of *Room* 222 tells you frankly. "We really want to get to know each other first." It sounds well-rehearsed . . . and it is. She's been saying the same thing to everybody who asked, since she and Mac got married.

For the first year or so, it was plausible enough. Sure, Karen and Mac had dated pretty steadily before their marriage. But as she has always been quick to point out: "When you sign the paper and it's all legal and you have responsibilities—not only to yourself but to your family—it puts the relationship in a different light. No matter how well you know someone, living under the same roof is just totally different!"

During the second year, you could say they were being very cautious. But now that Karen and Mac have begun their third year of apparently blissful togetherness, that refrain—"We want to get to know each other first"—doesn't make quite so much sense. Still Karen clings to it. If you press her to elaborate, she says only "It's just too soon to get tied down."

Not too long ago, Karen was quoted as saying that if she got pregnant, she would have an abortion.

"That is absolutely untrue!" Karen exclaims. "What happened was, I had this two-hour (*Continued on page* 86)

It was a night he'll never forget, a night of danger that could have led to tragedy. It was...

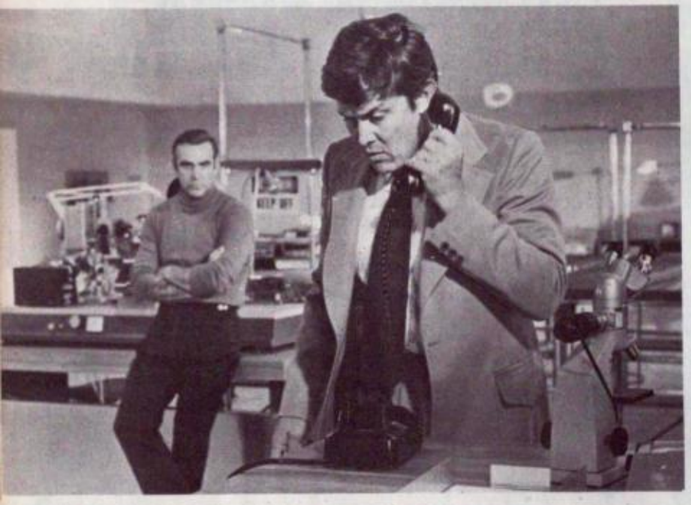
The Night The Cops Came For Carroll O'Connor

It was late at night. He was a stranger in the place. He had wandered in at the end of a long walk. Very much to himself, he sat at the end of the bar pondering his life. Then he began to become aware of the men around him. They were hard-looking working people. Their voices were angry and at times broke into shouts. The language was rough and the sentiments even rougher. One man stood out, larger than the others; he seemed to be the leader. The other men listened as he began a litany of racial slurs and bigotry. The stranger began to feel his ears turn red and his face flush. He knew better, it was none of his business. There were too many of them, and although he was a large man, they would be able to hurt him. But as he told friends later, "I just couldn't let them get away with their stupid bigotry. Somehow I knew that I had to take a stand." It was at that point he turned to the large man who was still pouring forth his hatred, and said, "You don't know what you're talking about."

The silence was deafening. Then suddenly, the large man looked at the stranger and said, "I'm sure you weren't speaking to me, because if you were, you probably would get hurt for saying what you said." The stranger just stood still as the men began to surround him, then he said, "I was speaking to you. I was trying to tell you that even if I do get hurt, you're wrong and I want to be the one to tell you." Carroll O'Connor knew then that (*Continued on page* 16)

Country Party Line

● Sometimes success isn't all it's cracked up to be. When **Charley Pride** recently played to sell-out houses in Wheeling, W. Va., the town was so packed, there wasn't room for Charley at any of the inns and he had to stay in Washington, Pa., 26 miles away. Charley is still going around in a daze after winning his artist of the year award. "I still don't believe it happened," he said. "I always thought it was a win just to be nominated." However, the standing ovation he received that night showed him all his fans and fellow entertainers thought it was about time. More than that, it sure couldn't happen to a more beautiful or deserving guy. . . . **Stan Hitchcock** sure knows how to plan his bookings. He did a Hawaiian tour, went on to New Orleans and then to Florida. That's what you could classify a working vacation. . . .



In Jimmy Dean's first film, Diamonds Are Forever, *he's a billionaire protected by Sean Connery—as James Bond!*

Junior shouldn't Sample such sweets, warns Faron Young—who's been cutting commercials for Heart Fund campaign.

Golf pro Charlie Sifford broods as fans beg for partner Archie Campbell's autograph. Who switched those signs?

It's back to Las Vegas for Brenda Lee, booked for three dates at Fremont Hotel in '72—starting with Feb. 4-17.

Singin' Connie Smith looks purtier than a field of four-leaf clovers at party hosted by RCA "boss" Chet Atkins.

Frances Preston, Ed Cramer & Harry Warner give B.M.I. awards to writer Joe South & publisher Bill Lowry (r.).

A quarter-century in the recording biz! Who deserves a fine 25-year plaque more than Hank Thompson—in person?

When LeRoy Van Dyke visits T. Tommy Cutrer's syndicated radio show, guess whose new album gets a good going-over!

Skeeter Davis has reportedly sold all the animals on her farm. . . . **Billy Grammer** fans will be glad to know Billy's back in the recording business. He's signed with **Jack Clement**'s new label, Joyful Noise. . . . **Jethro** (the late Homer's partner) emceed a show recently that was supposed to feature **Porter Wagoner** and **Dolly Parton**. Dolly came on stage and explained that Porter couldn't be there due to illness. To this, Jethro quipped, "The real reason Porter isn't here is because he was home last night washing out his undershorts and cut his hand on a rhinestone". . . . There's been some clipping done around Music City. **Kris Kristofferson** trimmed his hair, but now sports a beard. **Doug Kershaw** shortened his locks and says he's sworn off pills forever. . . . It's a weighty subject, but **Lynn Anderson** reports she now weighs all of 83 pounds while **Roy Clark** has been groaning away some of his poundage at what he terms a "fat farm."

Waylon Jennings has been a happy man since his three children by a former marriage came to live with Waylon and his singing partner/wife, **Jessi Colter**. . . . **Brenda Lee** is set for a May 20-June 29 concert tour in Japan. . . . Ever wonder how you'd feel if someone thought you were worth $5 million? Ask **Loretta Lynn.** That's what the **Wilburn Brothers** sued her for breaking her management contract with them. . . . **Bill Anderson** celebrated a dual event recently when he received a plaque from his fan club commemorating his 10 years as a member of the Grand Ole Opry as his birthday gift. . . . **George Morgan** is considering put- (*Continued on page 15*)

EVELYN ANKERS
RICHARD DENNING

More in our continuing series of

STARS OF "THE LATE SHOW"

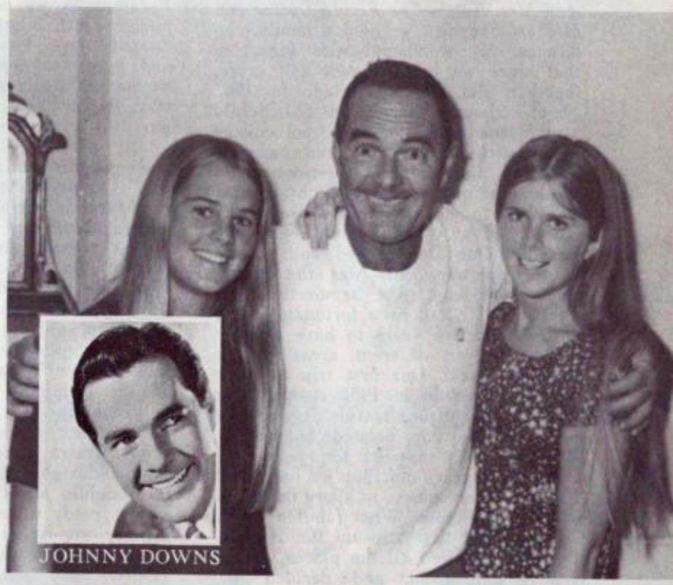
By CLAIRE SILLS

JULIE BISHOP

IRIS ADRIAN

☆ RICHARD DENNING (*Beyond The Blue Horizon*) AND EVELYN ANKERS (*The Invisible Man's Revenge*) His face—one of the most photogenically perfect in movies—always told such lies about Richard Denning. It proclaimed its owner to be a playboy—rich, self-centered, concerned only with shallow pleasures. From his first movie, 1937's *Hold 'em Navy*, made when he was 21, that was the surface impression. Things had not changed greatly by his 90th, and most recent picture, *Twice Told Tales*, released in '63. But the truth about Richard Denning is something else again! Look again at our recent family photo of Richard, with wife Evelyn Ankers and daughter Diana, and apply a different—more accurate—set of words to characterize him. Devoted husband: married just once, for 28 years. Proud dad: daughter Dee, still single at 27, a San Diego State University graduate, is presently occupied in the field of Child Welfare and Social Sciences in La Jolla, Calif. A "solid citizen" who openly professes his faith in God, country and his fellowman. A resident of Maui, Hawaii, for the past six years, Richard (with Evelyn) is an active member of the Wailuku Union Church, an executive director of the Boy Scouts of America, and says forthrightly: "We're proud of our beloved America and try to be just plain ole good citizens in every way. Our country, God, and the entertainment industry have been exceptionally good to our family and we are most humbly grateful for our blessings." He adds: "Our prayer is that future generations will be granted the same opportunities and privileges that we were granted." Richard Denning, then, may give the impression that he's a man whose profoundest thought is which tux to wear to the next premiere, but don't *you* believe it! His blond head has always been screwed on right. A Los Angeles resident from the age of two, Richard Denning(er) won an acting contest on radio when he was 20, which led to a long-term contract at Paramount that kept him busy before the cameras—but not so busy that he didn't go on to get a college degree in business. Though never one of Hollywood's highest-paid stars, he knew what to do with his money—save it and invest it. Thus, six years ago, at 49, he was able to do what many actors are never able to do—retire! Of course, in recent years, he's been playing "the Governor" in the CBS-TV series *Hawaii 5-0*, but that's strictly on his own terms: only brief appearances in only every second or third episode. He looks back on his long (26 years) Hollywood career with a degree of satisfaction. Some of the movie highlights: *Adam Had Four Sons* (with Bergman), *The Glass Key* (with Alan Ladd), *When My Baby Smiles At Me* (with Grable), *An Affair To Remember* (with Deborah Kerr), and, of course, *Black Beauty*, in which he co-starred with wife Evelyn Ankers. This was his "comeback" film in '46, after four years in the Navy, in which he served on submarines and became a 1st Class Petty Officer. It was principally while Richard was "away" that Evelyn's movie career flourished. Born to English parents in Valparaiso, Chile, she attended London's Royal Academy of Dramatic Arts, made a couple of English films, appeared on the New York stage in *Ladies In Retirement* and arrived on the Hollywood scene in '41 at 23. For the next five years her refined blonde beauty was a fixture in Universal pictures, the bulk of them being made between '42 and '45 (*The Wolf Man, Hers To Hold, Son Of* (*Continued on page* 48)

BETTY COMPSON


JOHNNY DOWNS

ANDREA LEEDS

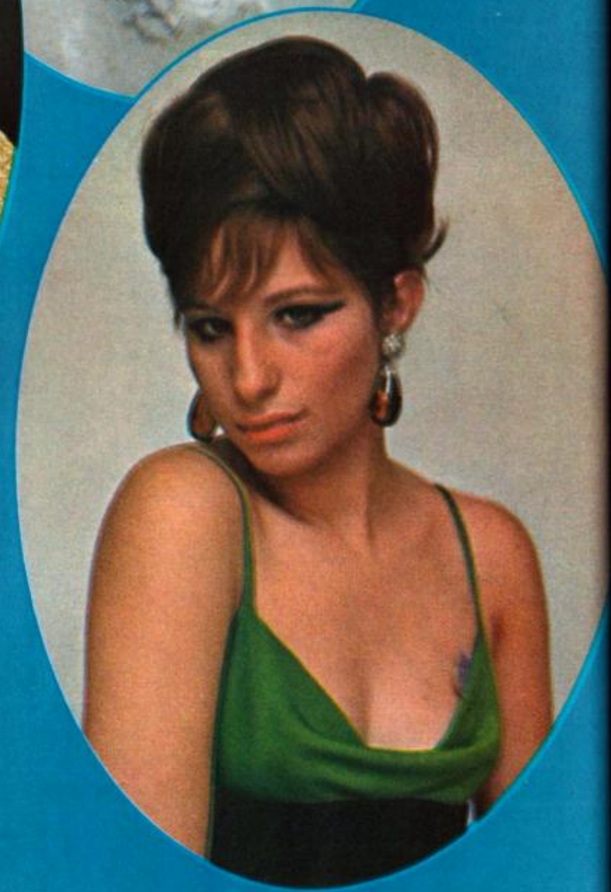
"LATE SHOW" STARS

(*Continued from page* 47)

Dracula, His Butler's Sister, The Mad Ghoul, Weird Woman, etc.). After Richard's return from the Navy, Evelyn appeared in ten more features (most of them B's) and in 1950, after *The Texan Meets Calamity Jane*, called it quits. A recent letter from the Dennings (Richard, actually) in Hawaii brings us up to date on their activities. "We are flattered," Richard writes, "that there is still interest in us after so many years and I hope our current unharried, and unhurried, way of life will be of interest to you and your readers. . . . I'm sure there will be some who may feel we have 'ceased to strive' too soon—and should be driving harder to achieve greater 'success.' However, in 1965, after I had completed my role as the father in the *Karen* TV series [his fourth series, by the way, after *Mr. And Mrs. North, The Flying Doctor* and *Michael Shayne*], we held a family conference. My wonderful wife suggested that since we had worked, and saved, together since our marriage in 1942 [Sept. 6]—and since our only child would soon be graduating from college—that perhaps the time had come to anticipate our dream of 'retirement.' I think most of us set a goal to someday be able to do the things we really enjoy, and at a tempo that feels comfortable. Our Dee agreed—and so did I!—that perhaps this was the proper time to at least plan '*semi*-retirement.' Evelyn and I had been fortunate in our more productive years to have traveled—and lived—in different areas of this fabulous world. Our first trip as 'tourists' to Honolulu in 1952 stood out as the highlight of our travels. It also happened to be our belated honeymoon. We had been married ten years, our Dee was 8 years old, but we had never had time, nor money, to spare on a honeymoon until then. What fabulous memories of that first trip to 'the Islands.' . . . We reviewed all the places we had visited and lived, and decided that Hawaii would be our final goal. . . . Our careers in the entertainment industry now became secondary. We analyzed and valued our assets and equities, projected our potential longevity, and estimated the standard of living we'd be contented with; it all looked favorable with God's help and blessing." They leased their Corona del Mar home while they experimented with a full year's "trial" on the Island of Maui. The trial was vastly successful and they've long since sold their California abode. "In September of 1968," Richard continues, "we bought our first home in the Islands. It was a small, two-bedroom cottage facing gorgeous Kamaole Beach (near Kihei). Swimming and beaches have always been our favorites—and we believe we've found one of the most magnificent, clean, sandy natural beaches in the world. A year later, other families apparently felt as we did, and a 75-unit condominium was built on this same wonderful beach. We knew by now this was to be 'our home' for a very long time so we purchased one of the larger apartment units in this new condominium and are living there now." There, luxuriating in Maui's beauty and perfect climate, they skin-dive, golf, swim, sail and collect sea shells. "We've found that life has many other values besides our careers, making a living, and keeping up with the Joneses. Our faith and relationship with God has taken on new dimensions. We are deeply grateful that He has made it possible for us to see and enjoy, to feel and appreciate the perfection and magnificence of the world He created before man destroys it. . . . Evelyn and I are both in fine health and enjoy sharing 'our Island' and its wonders with our many friends and visitors. . . . I've often been tagged the Honorary President of Maui's Chamber of Commerce, but in reality I just can't resist showing my love, and appreciation and enthusiasm for a place that Evelyn and I always dreamed about—but didn't know actually existed. For us, it's about as close to Paradise as we could find on earth—and we love it more each day." Their daughter loves Hawaii just as they do—and hopes to eventually make it her permanent home too. Still a businessman, Richard says, "We enjoy managing our own investments, adventures in real estate, pursuing our hobby of resins and plastics and, occasionally, painting." Of his present part-time "career" in *Hawaii 5-0*, he says: "It was mutually agreed [between him and the producers] when the show started that there would be no long-term contracts. We have been on a satisfactory 'one show at a time' basis and either party can 'quit' at any time. I'm delighted that the shows are filmed right in Honolulu. Evelyn usually accompanies me on the 20-minute jet-flight from Maui to Honolulu. We stay at the Kahala-Hilton, and while I'm working on the show, Evelyn does her 'big-city' shopping and sightseeing. After a few days in Honolulu about once a month, we're always ready to leave the freeways and big-city atmosphere and return to the peace and quiet of our beloved Maui." (*Letters will reach Richard Denning and Evelyn Ankers at 2480 So. Kihei Rd., Kihei, Maui, Hawaii 96753.*)

JULIE BISHOP (*Action In The North Atlantic*) Happy news for Julie Bishop fans. She is just as lovely—in face and figure—as when she co-starred with Bogart a movie generation ago. For proof see our new photograph! And there is cause for hope that she'll resume her career, which has been dormant since 1957's *The Big Land* (also released as *Stampeded*). As the gorgeous redhead, who lives today in a Beverly Hills mansion, told us not long ago: "There are times when I long to return to the work I loved . . . and someday I might." As the veteran of three separate and distinct screen careers, it is not surprising that she misses being before the cameras. It was as a child actress during the silent screen's last decade, under her own name (Jacqueline Wells), that she was featured in 10 pictures (*Maytime, Dorothy Vernon Of Haddon Hall*, etc.). Then, after time out for training at the Pasadena Playhouse, she resumed her career as a very young leading lady, mainly at Paramount, appearing in a total of 35 features. Mostly these were B's (*Torture Ship, When G-Men Step In*) and Westerns (*Young Bill Hickok, The Ranger And The Lady*, etc.). Again, she was billed as Jacqueline Wells. Next, in 1941, came the change of name to Julie Bishop, her six years at Warners and the many co-starring features which we all remember (*Northern Pursuit, Rhapsody In Blue, Princess O'Rourke, The Hard Way*, et al). Then, after numerous free-lance efforts, including a return to Warners for *The High And The Mighty*, Julie retired. Her total credits: 74 motion pictures. One thing Julie does not particularly relish, though, is "publicity which delves way back into the past. It does tend to date one." But not, we should remind her, when one's career starts practically in infancy. Why did Julie Bishop not become a bigger star? One reason is that she always put marriage ahead of her career. In 1944, in Virginia, just as Warners planned a promotional push to guarantee topflight stardom for her, Julie became the bride of Lt. Col. Clarence Shoop. There had been a brief, earlier marriage, to Walter Brooks, and she was determined that this would work. It did. It was a long and happy marriage, resulting in two fine children. Son Stephen, Julie tells us, "is in the midst of his flight training for the Air Force." Daughter Pamela, a stunning, long-tressed blonde, is following her mother in the acting profession. "She is a good little actress," says her proud mom, and not long ago "did a very good segment on *The Interns*." In their years together, Lt. Col. Shoop became General Shoop, and Julie paid scant attention to "making it big" on the screen. "During the years of my marriage to General Shoop," she relates, "we lived part of the time in Europe, and in any case, there just was not time for thoughts of resuming my career. Since his passing, I have remarried. My husband is the surgeon, Dr. William Bergin." Besides being slender, dark-haired, extremely good looking and well-off, Dr. Bergin holds a firm opinion about his wife's picking up her acting career again. "He does not want me to work," she relates. Still, Julie smiles, "Someday I might." Meanwhile, the actress keeps busy with any number of extra-curricular activities. "In recent years," she says, "I have contented myself with my charitable activities . . . to name one, ARCS (Achievement Rewards for College Scientists). I have just completed a two-year term as national president of this really great organization. We have chapters in Los Angeles, Houston, Washington, D.C., and San Francisco. The Los Angeles Chapter alone has presented over half a million dollars in scholarships to outstanding students in the fields of science and engineering, so we are very proud of what has been accomplished." On the side, Julie paints still lifes. Four of her pictures were

(*Continued on page* 67)



CAROL LUCY and LIZ and BARBRA

THE SUPER SURVIVORS

Nothing—but nothing—can stop these four superstars. Each setback has only goaded them further up the diamond-studded ladder of success

You've heard the expression "Superstar" many times by now. It is used to describe some of the very few stars in the brilliant limelight who shine so splendidly they make the other performers with their names above the titles look rather tarnished. But have you ever heard of the Super Survivors? These are the larger-than-life ladies who've been around so long it is very near impossible to imagine our lives without them. For they are like Scarlett O'Hara in *Gone With The Wind* in the way that they manage to change with the times and keep their images fresh and fascinating. They do this very successfully by relentlessly watching which way the wind is blowing—and going right along with it. These stars have all had their failures—big ones to be sure. But every one has managed to rise above her misses—and (*Continued on page* 92)

Who's that mystery man behind the shades... the one whose license plate reads KILLER? Better read on if you want to know the real truth about

THE HIDDEN LIFE OF FLIP WILSON

On television, superstar Flip Wilson comes across like the guy next door—all smiles, wistfulness, empathy, vitality, a wide-eyed wonder. But off-camera, Flip leads a life that he keeps as private as he does the identities of his ex-wife and four children in Tampa, Florida. Even Flip's closest associates know little about him. One of them calls him "the most guarded comedian in Hollywood."

Why?

"Flip has foresight," says one acquaintance. "I think he wants to leave something of himself intact so he can keep on going."

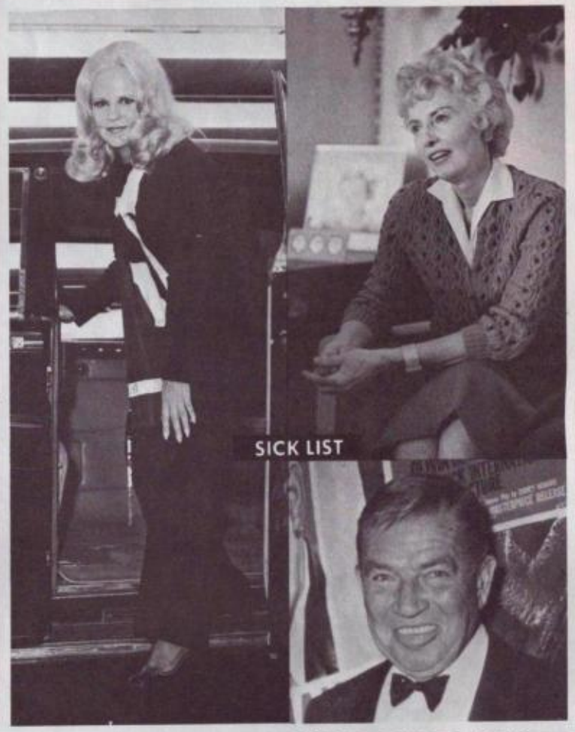
And says another: "He's all business. He was determined to make it. Now that he's on top, he's trying to tune out all the bad vibrations of the past. And there are plenty of them."

A hint of this guardedness flashed during the final taping of *The Flip Wilson Show* last season. In Beautiful Downtown Burbank, on the set of NBC's Studio 2, the band started playing, spotlights played across the centered stage. Wilson ran down the aisle in his mod tuxedo and made America laugh.

But during his break, (*Continued on page* 68)

HEADLINES

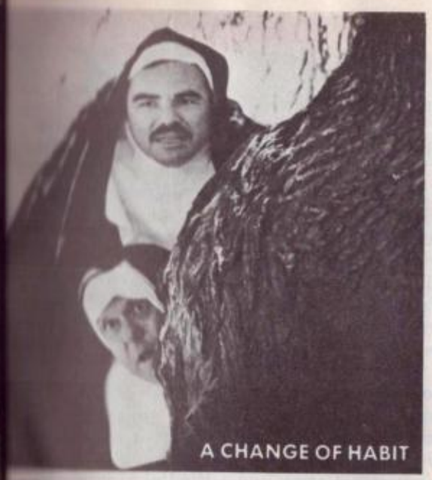
PLUGGED IN


SICK LIST

SPLITS AND SPLICES

DOG OF THE YEAR

SHUFFLING IN THE WINGS


A CHANGE OF HABIT

HE SOUND OF MONEY

SAD FAREWELLS

PLUGGED IN: And all set to electrify a young audience—regulars Skip Hinnant and Rita Moreno in public television's experimental series, *The Electric Company*, which aims at teaching basic reading skills to youngsters from 7 through 10. Here Skip and Rita combine a plateful of plums with a limerick to get across the consonant blend of the letters "pl"—"A playboy was playing his drums/When he spotted a platter of plums/He said 'This is fantastic'/But the plums were all plastic/And now he must chew with his gums." **DOG OF THE YEAR:** Elliott Gould nominated by the Harvard *Lampoon* as Worst Actor Of The Year for his performance in *Getting Straight*, gets a consoling hug from his dog Humphrey during the awards ceremony. But there was even better consolation at home—a daughter, Molly, born to Elliott's girl friend, Jenny. **A CHANGE OF HABIT:** But basically still the same characters—Burt Reynolds (top) and Jack Weston pose in nuns' habits in Boston's Public Garden where their movie, *Fuzz*, was being filmed. Film also stars Yul Brynner and Raquel Welch. **SICK LIST:** Peggy Lee missed an engagement for the first time in ten years when she was admitted to a Los Angeles hospital suffering from pneumonia. Singer was stricken while she was playing at the Fairmont Roosevelt Hospital, New Orleans • Barbara Stanwyck, 64, underwent surgery for removal of her left kidney after her physician diagnosed a rupture of the kidney wall that was causing a hemorrhage. She was reported convalescing comfortably • Bruce Cabot, 67, has been undergoing cobalt treatment at Loma Linda Hospital, California, for lung and throat cancer. **THE SOUND OF MONEY:** Julie Andrews, seen here with husband Blake Edwards' daughter Jenny, got another set of good notices—this time for her children's book, *Mandy*, the tale of a lonely country girl. Publishers Harper & Row say the book is doing "extremely well" and a second children's book by Julie is in the works. **SPLITS AND SPLICES:** Red Skelton, 58, filed to end his 26-year-long marriage to wife Georgia, 50, citing "irreconcilable differences." This was Red's second marriage; by it he had two children, 24-year-old Valentina, and a son, Richard, who died of leukemia in 1958, aged 9. • Famed Scandinavian movie director Ingmar Bergman, 53, took a sixth wife, Mrs. Ingrid von Rosen, who thus becomes the new Ingrid Bergman. Bergman has eight children by his previous marriages; Mrs. von Rosen has four. **SHUFFLING IN THE WINGS:** Former Beatle Paul McCartney and wife Linda dance at a party in London's Empire Ballroom held to introduce Paul's new group, The Wings. The 29-year-old guitarist said his group would go on the road this year, and Linda would be part of it. Other members would be Denny Laine of the Moody Blues and Denny Silwell, an American drummer. Paul told reporters he'd asked to be released from his contract with Apple, the Beatles' company, "but so far they are refusing." **SAD FAREWELLS:** Josephine Dillon, first of Clark Gable's five wives and his former acting coach, died at 87. Miss Dillon met Gable when he was acting in a small theater group in Portland, Oregon. They married in 1920 when he was 20 and she was 36. They divorced in 1930. Miss Dillon, who remained friendly with Gable after the split, once said the star was not the mischievous rogue he portrayed on the screen. "The real Gable," she said, "is moody and thoughtful and gloomy." • Gladys Cooper died in her sleep at her home near London, aged 82. The favorite pinup girl of Tommies in World War I, Miss Cooper, whom Somerset Maugham once described as the loveliest thing he had ever seen, had a fantastic career on stage and screen. Settling in California just before World War II, she appeared in many Hollywood movies including *Rebecca*, *Now, Voyager*, and *The Song Of Bernadette*. Her best-known TV work was in *The Rogues* series. • Charlie Dale, 90, of the famed vaudeville team "Smith and Dale" which convulsed audiences for half-a-century from early vaudeville to the TV age, died in a Teaneck, N.J. nursing home. Dale, who was born Charles Marks on New York's Lower East Side, met his partner, Joseph Seltzer, in 1898, when their bicycles collided. A passer-by was so fascinated by the argument that followed that he suggested the two should work up a comedy act. Seltzer, who changed his name to Smith, is now 87 and living in the Actors Fund Home in Englewood, N.J. • Martha Vickers, 46, blonde beauty in many movies in the 1940s and a former wife of Mickey Rooney, died in Hollywood after a long illness. Miss Vickers was a Los Angeles model when David O. Selznick saw her photo and gave her a contract. Her biggest break came in 1944 when she played the young sister in the Bogart movie, *The Big Sleep*. She married Rooney, by whom she had a son, in 1949. They were divorced in 1951. • Ann Pennington, Ziegfeld Follies star of the 1920's who was famous for her dimpled knees, died at 77. Miss Pennington, who introduced the Black Bottom, made her last vaudeville appearance in 1946. She never married and lived in straitened circumstances in her later years.

WHAT'S AT THE MOVIES

Born To Win

T.R. Baskin

The Organization

All The Right Noises

by GEORGE CUTTINGHAM

Born To Win (UNITED ARTISTS)
Like "Ratso Rizzo" of *Midnight Cowboy*, "J.J." is a denizen of the Broadway area, a small-time con man and a big-time loser in spite of the "Born To Win" tattooed on his arm. His wife is an addict-turned-prostitute and J.J. (although he describes himself as only "habituated") spends most of his life looking to "score" a bag or two of heroin. A number of recent films have pointed up the wretched world of the addict; this is a good one, well-written and directed, with an excellent performance by George Segal as "J.J.", good work by Paula Prentiss as the wife and by Karen Black as a jolly girl fascinated by J.J. and with some really hilarious scenes that relieve without weakening the sad point.

T.R. Baskin (PARAMOUNT)
T.R. Baskin, from Findlay, Ohio, is a pretty girl with an ironic humor and no big plans, who goes to Chicago to seek her "fame and fortune." She finds a dingy apartment, a typing job in a surrealistically huge and impersonal office, and a handful of men who are either pathetic or creeps or both. Candice Bergen is exceptional as T.R., capturing both her small town ordinariness and her particular quirkiness. Peter Boyle ("Joe") is equally good as a visiting fireman from Utica who can't cut the mustard. The film has a surface intelligence and humor, and its slow-paced, low-key impression of the life of the Poor Working Girl in the Big City would probably win a nod of approval from the angriest sister in Women's Lib.

The Organization (UNITED ARTISTS)
Sidney Poitier, in his third appearance as Detective Virgil Tibbs, gets involved with a group of young people, most of them ex-addicts or pushers, who are grimly dedicated to bringing down the top-level traffickers in drugs. The idea may verge a little close to comic book fantasy (a handful of minority kids pitted against the anonymous big shots At The Top) but the story's well told, fast-paced and taut. And, aside from the excellent entertainment values, it's good to see the minority "types" depicted as something other than freaks and killers. Barbara McNair and Sheree North co-star.

All The Right Noises (20TH CENTURY-FOX)
A thirty-ish stage manager (Tom Bell), married to an actress (Judy Carne), falls into an affair with a pretty member of his troupe (Olivia Hussey, erstwhile *Juliet*). At first, Len doesn't realize that Val is really still a kid (16) and when he does he proceeds anyway. Made in England, the film makes good use of local backgrounds, and if Len is a bit of a bounder his familiar story is nonetheless interesting and suspenseful.

Jennifer On My Mind (UNITED ARTISTS)
A young Jewish playboy (Michael Brandon) kills (unintentionally, with an overdose of the heroin she craves) his Wasp girl-friend (Tippy Walker) and then drives about with her body, tape-recording his memories and impressions. The aim seems to have been for some sort of "significant" black comedy, but, whatever the intention, the film fails in just about every department, with Erich Segal's screenplay at the top of the list.

Tam Lin (AMERICAN INTERNATIONAL)
According to the production notes, *Tam Lin* was created from an ancient ballad about the Queen of the Fairies, who lived on the border of Scotland and England and ensnared a young man for seven years. There's a strong indication that director Roddy McDowall took the lady's title too literally, or roguishly misinterpreted it, in his selection of some minor players, which makes the story—of a wealthy aging woman who holds her young lovers with threats of death—even harder to credit. Ava Gardner is the contemporary queen, Ian McShane is her current stud, and glimpses of Scotland and of Cyril Cusack provide fleeting relief from the camp-scented melodrama.

ON BOOKS

By Paul Harris

Hollis Alpert, distinguished film critic for *The Saturday Review*, takes a giant step with his new novel, *The People Eaters*, and joins such eminent novelists of the thinly-disguised identity as Jacqueline Susann, Harold Robbins, and Irving Wallace. It's a novel about the magazine business, and if you get the idea that Mr. Alpert really means *The New Yorker* when he calls one of his magazines *The Metropolitan* and that he really means *New York Magazine* when he calls the other *New York Scene*, who's to say you're wrong?

And if you want to go further and try to give real-life identities to the characters, why nobody's going to stop you. If you've watched the Talk Shows, you'll be sure you recognize the lady writer of raunchy best-sellers, the lady film critic who adores horror movies, the male drama critic whose major joy lies in tossing his corrosive acid of hate on anything or anyone unlucky enough to cross his path. And these three are just a few of the rather large cast Mr. Alpert has summoned to tell his tale of the battle to launch a new magazine that will challenge the supremacy of *The Metropolitan*, the most famous New York magazine ever published.

The People Eaters is a master guide to the double- and triple-cross. There is one likeable character in the novel (and she's pretty much a nit) but there are a lot of colorfully hateable ones. There's enough sex to hold interest, enough duplicity to make you doubt the motives of anyone who even says "Hello," enough scandal to keep a gossip-columnist going for a month.

The People Eaters. By Hollis Alpert. *Dial Press. $6.95.*

Several light-years removed in quality is *Farewell, My Slightly Tarnished Hero*. No one in the world is going to suspect that this book is based on the short life and brief career of the late James Dean. How could they possibly? After all, the hero of the book is called Johnny Lewis and he made movies called *Paradise Gate* and *Chicken Run* and *Texas*. (The movies James Dean made were *East Of Eden* and *Rebel Without A Cause* and *Giant*—which just happened to be a movie about Texas.)

So now that we know this book isn't about anybody who ever lived, we can read it as just another sordid story about an ambitious young actor who used everyone in his life to get to the highest level of Superstardom. The book is filled with sex, sex, and then more sex (about the only form missing is bestiality), but since it's not about real people you won't be guessing about the sexual life and personal identity of the young actress who began her career at the age of four . . . nor about the lady astrologer with whom the hero has a weird and destructive relationship . . . nor about the studio head . . . nor about any others in a large cast. With all that non-guessing, you'll be grateful when Hedda Hopper shows up for two scenes—under her real name and behaving remarkably like Hedda behaved when she was alive.

Farewell, My Slightly Tarnished Hero. By Edwin Corley. *Dodd, Mead. $6.95.*

Every columnist has a grab-bag of stories he feels he couldn't tell at the time they happened. Earl Wilson is no exception, and he's published a book filled with such stories—*The Show Business Nobody Knows*. It moves around a lot . . . from New York to Nashville to Vegas to Hollywood. Wilson comes right out with the names associated with Marilyn Monroe at the time of her death . . . thinly veils the identity of the President who had a weakness for actresses . . . devotes several pages to graphic demonstrations of the permissiveness and obscenity of much of show biz today. It's a long book, and mostly an interesting one, loaded with barely-publishable stories about Big Names.

The Show Business Nobody Knows. By Earl Wilson. *Cowles. $6.95.*

Edward G. Robinson is not only one of our best loved actors, he's an art collector of note, and has one of the greatest private collections of Impressionist paintings in the world. Harper & Row have published a handsome book of color reproductions of this collection, and it's a feast for the eye and the spirit. The text is by Mr. Robinson's wife, Jane, and there's an introduction by playwright Leonard Spigelgass and an Epilogue by Mr. Robinson.

Edward G. Robinson's World of Art. By Jane Robinson. *Harper & Row. $15.*

If you're a Garbo-olator, you can never see enough of that fabulous face. A new book of almost 200 really rare photos gives you extraordinary close-ups of Garbo from childhood to the present. This outsize, beautiful book is an absolute must for the fan.

Garbo. By Ture Sjolander. *Harper & Row. $12.*

Every second Saturday in September, television sets all over the country are tuned in to Atlantic City. For what? For the coronation of the new Miss America. The contests began 50 years ago, and in his new book Frank Deford gives you a generous history of this peculiarly American ritual. Amusing, informative, and thorough, *There She Is* will tell you virtually anything you want to know about the phenomenon. As books of this kind go, it's a perfect 36-24-36.

There She Is: The Life And Times Of Miss America. By Frank Deford. *Viking. $10.*

The best book to date about television has been published. It's Les Brown's *Televi$ion—The Business Behind The Box*. Brown is editor of *Variety*'s Television and Radio Section, and he knows and cares about his field. He analyzes the differences between ABC, CBS and NBC, gives a lot of inside executive-suite information, explains the rating systems (or games, if you prefer), discusses the FCC, reflects on the failure of "public" television, and says—loud and clear—that we, the audience, are the product sold by the medium. If you want to know why *your* favorite program was killed, look no further. Read this book! It's as smooth—and sometimes as shocking—as a top-notch thriller.

Televi$ion—The Business Behind The Box. By Les Brown. *Harcourt Brace Jovanovich. $8.95.*

Pauline Kael is, without doubt, the foremost film critic working today. She's a passionate artist with a staggering command of her field, and she makes all the others in that overcrowded field look like amateurs. She learned long ago that good criticism does not have to be obscure . . . that jargon isn't necessary to explain a point . . . that serious, clear, witty and informed critical writing would command a large audience. She has now published a kind of *magnum opus—The Citizen Kane Book*—which immediately becomes a classic. Here is her long and profoundly readable *Raising Kane*, probably the best single piece of film history and criticism ever written, together with the shooting script (published for the first time), the cutting continuity, and many pictures from the movie. It's a brilliant book—absolutely essential to the library of anyone interested in the art of film.

The Citizen Kane Book. By Pauline Kael. *Atlantic Little-Brown. $15.*

ON RECORDS

By Larry Thomas

POPULAR

★★★★ **From Here On In It Gets Rough,** Hildegard Knef (London)—If you've read her brilliant autobiography "The Gift Horse," you'll need no further introduction to this enchanting actress who gave up her dramatic career to write and to sing—two things she does superbly. Though Miss Knef (you may remember her as Hildegarde Neff in Broadway's *Silk Stockings* and a clutch of bad Hollywood flicks) has been touring her one-woman show through Europe for several years and has been extensively recorded overseas, I believe this is her first solo release in this country. It is a mixed bag of songs—some old, some new, some hers, all sung in her husky, throaty English save for a mesmerizing performance of "Seerauber-Jenny" ("Pirate Jenny") from Kurt Weill's *Three-Penny Opera*, which is sung in its original German. That track alone is enough to make one wish to see *her* performance of Jenny. Then, there are Cole Porter's "Without Love," and "Love for Sale," Rodgers and Hart's "The Lady Is A Tramp," a Bacharach/David track of "This Girl's In Love With You," plus a few others. At a press luncheon to introduce her book recently, I asked Miss Knef if she had plans to bring her one-woman concerts to this country. She told me she had decided against it as she felt the language barrier was too great and the audience wouldn't understand many of her songs. It's a pity, and I think that she's wrong. A talent such as hers speaks a universal language.

★★★ **Tom Jones Live at Caesars Palace** (Parrot/London)—His fans tell me—at great length, sometimes—that if I can't find something good to say about Tom I should content myself with saying nothing at all. Somehow, that seems like a cop-out of the worst order, but let's give it a try. This two-record set—recorded live in Las Vegas—is absolutely incredible! (How's that for openers, girls?) It simply seethes with sex appeal. The cover has Tom decked out like an Oriental pasha who just dropped in to wish the four harem beauties goodnight, though the girls *do* seem to have something else in mind. And he *does* work hard—no denying that! Why one can practically hear him sweat. And there's all that titillating talk with the audience between numbers—real friendly, just like you and me. But the music—what about the music? Well, let's call it "The Best Of Tom Jones," for you've heard most of it before and probably even bought it. Fortunately, there are only two numbers from the last album ("She's A Lady" and "Resurrection Shuffle"), but there's that medley of his hits ("I'll Never Fall In Love Again," "Daughter Of Darkness," "Love Me Tonight," and "Hi-Heel Sneakers") plus full takes on "I (Who Have Nothing)" and "Delilah." Why it's a veritable treasure-trove of Tom. In fairness, I feel I should point out that it's something less than a bargain—two records with less than an hour's worth of music, and, as London kindly points out, that includes all the applause and chit-chat. Still, a fan is a fan . . . and Tom is Tom . . . and besides, what's a little money between friends?

★★★ **The Best of Buffy Sainte-Marie Volume 2** (Vanguard)—Here's another in Vanguard's twofer series—two records for the price of one—and it would be a bargain at any price. Few singers would merit a second volume of "The Best Of," but this Indian miss does. There are 24 tracks which include "Poppies," "The Carousel," "He Lived Alone In Town," "Hey Little Bird," "Mary," "The Seeds of Brotherhood," and "It's My Way."

★★★ **I Wonder What She'll Think About Me Leaving,** Conway Twitty (Decca)—Here's Twitty at his countrified best with 11 tracks. The title song, which Merle Haggard wrote especially for Twitty, kicks the jamboree off, but just listen to the boy go on "Joy To The World," "Wine Me Up," "Heartache Just Walked In," "One More Time," and "Who'll Turn Out The Lights (In Your World Tonight)."

★★½ **Pure Imagination,** Anthony Newley (MGM)—I sometimes wish someone would take Tony Newley and shake some of that calculated charm out of him. I've enjoyed his fey whimsy on a number of occasions in the past, but frankly, it's wearing a bit thin, and I'm getting tired of hearing Newley trade on it. On this record, he concentrates mostly on music on which he and Leslie Bricusse have collaborated—four songs from their recent score for the kiddie movie, *Willie Wonka And The Chocolate Factory*, plus one from their last Broadway effort, *The Roar Of The Greasepaint, The Smell Of The Crowd*. Then, there's a Bricusse number, "I'll Begin Again," from *Scrooge*, along with one of Newley's overly-familiar turns on "Pop Goes The Weasel." He can sing with dazzling rhythmic precision, can caress a simple lyric line with such unassuming ease that one forgets how difficult it really *is* to sustain. He's at his very best with his easy-going "Pure Imagination" or "There's No Such Thing As Love," and he's at his infuriating worst when he slips into his cartoon voice for the rest of the tracks. He's the only singer I know who can take a simple three-lettered word such as "now" and stretch it out to a four syllabled "ne-ow-wh-hu."

MOOD MUSIC

★★★½ **To Lovers Everywhere,** Mantovani And His Orchestra (London)—Here's a billet-doux for the romantically inclined straight from the old mood-master himself. It's 11 songs for listening and loving as only Mantovani can do them. Included are "The Way You Look Tonight," "I Will Wait For You," "Tea For Two," "September Song," "Yellow Bird," plus five more. The only disappointment in the bunch is a rather listless "Me and My Shadow," which should be permanently eclipsed by the splendid cut Bert Kaempfert gave the song last month.

★★★ **Heading South . . . Of The Border,** Edmundo Ros (London Phase 4 Stereo)—Latin rhythms for listening or dancing if you so desire! Does *any*body still do the samba or cha-cha-cha? No matter, this one's guaranteed to have your hips swaying (it beats exercising with Jack LaLanne!) to the strangest assortment of songs ever put together—everything from "Mrs. Robinson" and "The Skater's Waltz" to "Hey Jude" and "I Was Kaiser Bill's Batman." Quite a work-out, and great fun except for two absolutely incredible vocals thrown in for no good reason.

SOUNDTRACKS

★★★ **All In The Family,** Original Cast Of The CBS Television Show Starring Carroll O'Connor, Rob Reiner, Jean Stapleton, Sally Struthers, Mike Evans (Atlantic)—When is bigotry funny? When it makes a buck, obviously. Otherwise, why this record glorifying it? Hard-nosed, hard-headed Archie Bunker, TV's best-loved bigot, brings out all his pet hates—pinkos, weirdos, Jews, queers, Catholics, coloreds, polacks, nuns, the whole works—and sifts through them like a miser polishing his treasured jewels. Despite the obtrusive laugh track (to let us know it really *is* meant to be funny?) I couldn't help feeling that the offensive words took on an even uglier sound without the plus-factor of seeing the actors working them over. Still, these 12 snippets of scenes from the show may delight the fans who have made it the most popular comedy show in the country. Its detractors, however, will be none too happy!

CLASSICAL

★★★★ **The Impressionists—Music Of Satie, Debussy, Ravel, Faure, Honegger,** Bernard Herrmann cond. London Philharmonic Orchestra (London Phase 4 Stereo)—For my money, this should turn into one of the underground best-sellers of the year. Herrmann, long noted for splendid film scores such as *Jane Eyre, Citizen Kane, The Devil And Daniel Webster*, etc., now turns his multi-talents to conducting some veritable gems of impressionistic music. Some of them may seem overly familiar—such as "Clair de Lune," though not in this rarely-heard orchestration done for Debussy by his friend Andre Caplet. Or Satie's "Gymnopedies I & II," as orchestrated by Debussy. Less familiar to some will be small masterworks such as Faure's "Pavane" and Honegger's "Pastorale d'Ete" The real delights, however, are Ravel's "Five O'clock Fox-trot" from his captivating opera *L'enfant et Les Sortileges*, and Debussy's own orchestration of a slight piano work called "Valse 'La Plus Que Lente,'" complete with a Gypsy cymbalum. The latter must be heard to be believed, for it's one of the most delicious bits of "camp" music I've ever heard. It will bring back every salon group you've ever heard sawing away in a hotel lobby underneath the potted palms. As Noel Coward once wrote, it's amazing how potent cheap music can be.

★★★★ **Paganini: Concerto For Violin, No. 3,** Henryk Szeryng, violin, Alexander Gibson cond. London Symphony Orchestra (Philips)—Of the five known violin concerti Paganini wrote, only three were played until recent years as the virtuoso went to great pains to keep his staggering technical secrets to himself. None of the concerti were published during his lifetime, and it is said that he, himself, passed out the orchestral parts before performance and collected them immediately afterward. In 1954, Philips was responsible for introducing the world premiere of the unknown fourth concerto, with Arthur Grumiaux as soloist. It is fitting that Philips should be responsible for this present world premiere performance of the master fiddler's third concerto, recorded for the first time by Henryk Szeryng, the eminent Polish virtuoso who now resides in Mexico. The concerto is a charming work filled with delightful melodies, and shot through with dazzling technical feats of which Szeryng makes short work. It makes a most refreshing change from the more familiar violin repertoire of today.

★★★★ **Pilar Lorengar—Prima Donna In Vienna** (London)—This Spanish soprano spins a web of pure gold charm in this unusual collection of arias. Hard on the heels of her triumph in the Metropolitan's new production of Weber's *Der Freischutz*, she sings an enchanting "Leise, leise" from that work, along with an absolutely riveting "Dove sono" from *Le Nozze di Figaro*. Or take your choice from "Marzelline's aria" from *Fidelio*, "Dich, teure Halle" from *Tannhauser*, or a real curiosity such as "Marietta's aria" from Korngold's rarely performed *Die tote Stadt*. For me, however, the real delight lies on the second side where Mme. Lorengar and Arlene Auger soar heavenward with the lovely first act duet from Strauss' *Arabella*. She caps this with an enchanting string of Viennese operetta bon-bons from such beloved works as *The Gypsy Baron, The Bird Seller, Gypsy Love*, and others.

★★★★ **Prokofieff: Sonata No. 6; Barber: Sonata,** Van Cliburn, pianist (RCA Victor)—On initial hearing, the Prokofieff sonata seems a curious choice of repertoire for Cliburn for he brings to it neither the blazing virtuosity of a Sviatoslav Richter nor the instinctive gut feeling that Gary Graffmann seems to feel for the Russian master. Yet, on repeated hearings, I found Cliburn bringing out inner melody lines in the work which other pianists manage to obscure or overlook completely. I particularly admired the elegant lassitude Cliburn brought to the third movement before moving into the precipitous final movement like a thoroughbred race horse. He seems even more at home in the knotty and infrequently recorded Barber sonata, and hits his peak in the final movement where he articulates the inner melodies beautifully. All in all, a most satisfying performance in new repertoire for Cliburn . . . and a welcome relief after the string of "My Favorites" with which Victor has saddled him of late.

★★★ **Handel: Hallelujah! An Antiphonal Spectacular!** Eugene Ormandy cond. The Philadelphia Orchestra (RCA Victor)—These splendid new arrangements of Handel's great choral and orchestral works are a delight. Arranger Arthur Harris has a field day with the Philadelphia's mighty brass sections trumpeting out to each other from alternate speakers. There are favorites from *The Messiah*—"The Hallelujah Chorus," "For Unto Us A Child Is Born," "Lift Up Your Heads," etc., plus tracks from *Judas Maccabaeus, Samson, Alexander's Feast*, and sparkling new arrangements of five sections of his "Water Music Suite." A resounding pleasure to hear!

★★ **Gershwin: Concerto In F; Rhapsody In Blue; "I Got Rhythm" Variations For Piano And Orchestra,** Werner Haas, piano; Edo de Waart cond. Monte Carlo Opera Orchestra (Philips)—I've admired Haas' playing often in the past, particularly in the works of Ravel and Debussy which he plays splendidly. Unfortunately, on this record, he's pitted against the wrong conductor and orchestra. De Waart and the Monegasques are about as at ease with this music as the Boston "Pops" is with its weekly encore performances of the score from "Hair." It reminds me of those ponderous circus spectacles where elephants are garbed in tutus and prodded into lumbering through a parody of the waltz. Granted all three of these works are sort of dinosaurian relics, but it is disappointing to hear Haas display his usual virtuosity in the solo cadenzas, whipping up a veritable storm, and then be dragged almost to a stand-still when he's rejoined by the ponderous orchestra. Still, it is rare to hear the "I Got Rhythm" variations from anyone these days, and you might want the recording for that reason alone. ■

THE PUBLIC EYE

HE'S STILL TV'S "MR. WUNNERFUL"! / by Joyce Alban

● Blase Manhattan's grown quite used to hordes of non-sports fans rushing the box office at its "new" Madison Square Garden. So Engelbert Humperdinck's coming to town—or maybe a couple of ex-Beatles. So what? So it was really news to skeptical reporters when they discovered that *this* crowd was lined up, weeks ahead, to be sure of getting seats for Lawrence Welk's big concert there last fall!

Lawrence Welk? He's supposed to be the musical hero of the hinterlands, not of the sophisticated metropolitan area from which these people came. It hardly seemed an adequate explanation when one ticket buyer answered gently, "Lawrence has been in people's homes for years. He's like an old friend. Like someone you know *personally*."

Serious reviewers wondered what could possibly be so special about a *TV show* in concert form. True, Welk and his Champagne Music Makers had filled the "old" Garden before it was torn down. But that was years ago—and now they're no longer on a network.

It was with some awe that the *Daily News* critic subsequently reported "two sellout crowds" at M.S.G. in a row—Britain's The Led Zeppelin on Friday night, our own maestro Welk on Saturday—adding, "at both performances, the audience rushed the stage in an attempt to touch their heroes." The august voice of the *Times* intoned: "If anyone stayed away for fear of being typed as an aging cornball, he missed one of the slickest shows that has hit New York in a long, long time."

Once again, it seems, the program-brains of the networks have proved how little they know about their nationwide audience—or even about show biz. They talk so wisely about "demographics" (the age group any given sponsor wants to reach) and "mass audience appeal" (meaning old tried-and-true formats which should be "safe" in the ratings race)—and what do they come up with? Big-name stars borrowed from movies for series many a viewer is proving he can live without watching. And situation comedies which often aren't half as good as the ones they displaced.

Meanwhile, Welk is back on the air, maybe more so than ever. Soon as he heard the net had canceled his show, he began lining up stations independently and, in no time at all, had as many outlets as he ever had on ABC-TV. Since then, he's passed the 200 mark and is still climbing! And he's being seen weekends in "prime time," that phrase so dear to the nets and the Federal Communications Commission.

Syndication is the answer: dealing directly with individual stations. And *prime time* isn't limited to networks alone—something the latter often forget, though it was very much in the F.C.C.'s mind when it formulated the order for the nets to return a half-hour each night to local stations.

The nearly 700 television stations in this country come in all sizes and forms. Even those which are affiliated with a network may not carry all its programs—so—like the many independent stations, they have to fill out their broadcast time with either something they create or whatever they can get from the open market.

The F.C.C. hoped the extra income they could get from selling commercials in prime time, for their own profit, would stimulate creative activity in the biggest cities—"the top 50" markets—but they're not pressing too hard in this first year. What they *don't* want is more of the mediocrity being peddled on too many independent stations. A glance at some indie schedules just last fall shows what that means: *Dragnet* reruns not merely "across the board" (Monday through Friday) but as a "strip" seven nights a week! *I Dream Of Jeannie* not only five times a week but with two episodes running back-to-back each of those nights!

Reruns of former network shows may be one of the earliest forms of syndication, but the term has gained new distinction with such *first-run* offerings as *The Lawrence Welk Show* available. Since everything about it is so fresh, it's doubtful that viewers even think about whether it's "network" or not.

Here are the same production values, the same favorite performers we've always seen with Welk. Myron Floren, the maestro's "heir apparent" on the accordion since 1950. Norma Zimmer, official Champagne Lady for more than a decade. All the familiar faces from network days! (Pictured with Lawrence below: dancer Bobby Burgess and Dick Dale, finger-pointing Gail Farrell and Mary Lou Metzger, fiddlin' Bob Lido, Ralna English and husband Guy Hovis.)

You'll have to admit that's a lot of talent in prime time, off network or on!

No, Lawrence Welk hasn't gone "country" for good! Variety's the keynote of his fun-filled production numbers in syndicated form—just as it was on the network.

Because of WLKY-TV's friendly anchorman in Louisville, Kentucky...

EVERYBODY'S ON THE CHUCK WAGON

■ Chuck Rowell has it all figured out. A man, between the age of two and sixty-five, will watch television for over three-thousand entire twenty-four hour days or about nine years of his life. And the most fascinating fact of all he unearthed is that a child now spends more hours in front of the television set before reaching kindergarten than he will in the classroom earning a BA degree.

And Chuck feels awe-struck with the responsibility he holds in his hands. As anchorman for the WLKY-TV, Channel 32 *Eyewitness News* team who report weekdays at 5:30 P.M. and return at 11 P.M., Chuck informs Louisville, Kentucky, viewers of the day's events and if he does a good job, they're likely to invite him back into their homes.

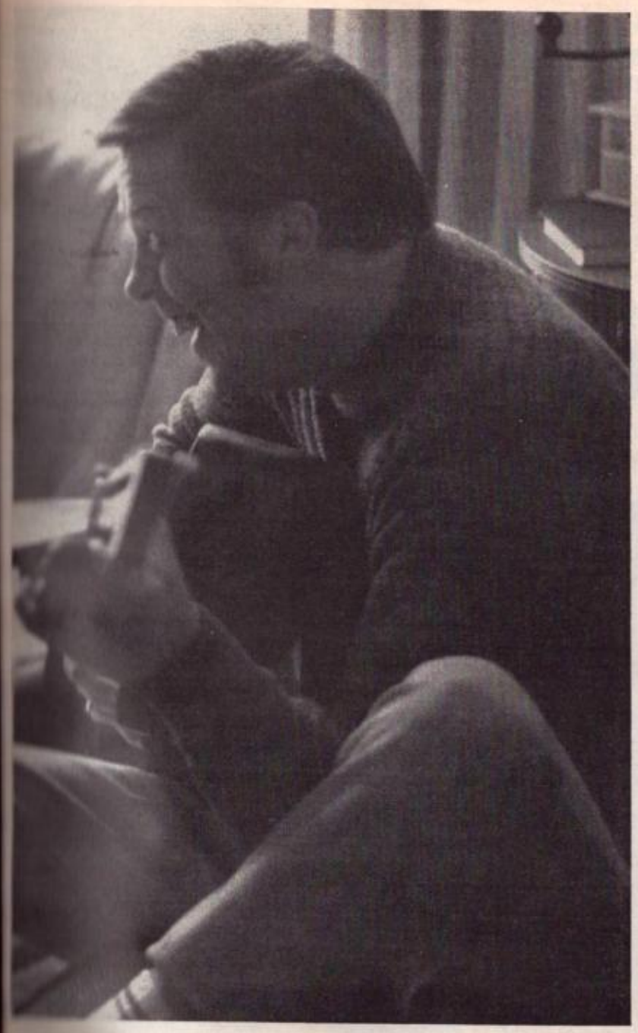
"Since taking over the show, I have doubled its ratings to give it the highest in the history of the station," he boasts, adding that he would rather say that he has a personality rather than he is a personality. He is smooth, has blue-green eyes with brown hair that's turning more gray each day, and somehow when Chuck is reporting bad news, he tries to slip in a bit of humor. "I smile a lot. This is part of my stock and trade. The news is so bad at times, that there has to be something to break it up. I don't want to be the harbinger of doom."

He's a great admirer of Dale Carnegie, whose philosophy comes in handy when Chuck shows that he's human . . . with an occasional blooper. "You owe it to your audience to explain. I don't take a mistake as something embarrassing. I don't like to make mistakes, but I'm not letter perfect." As proof he offers one of his prime examples of the all-American broadcasting fluff.

"I was selling chicken, turkey and beef pot pies. I ended up saying chickie, tickie and berf," the soft-spoken, resonant-voiced reporter admits. But his pet philosophy carried him through. "My motto is from a speech made by the late Sir Winston Churchill: 'Never give in! Never give in! Never, never, never, never . . . in nothing great or small, large or petty . . . never give in except to convictions of honor and good sense."

Chuck claims that he's in extremely excellent condition "for a man who is now as old as Jack Benny." Born in a one-room farm house in Watervliet, Michigan, on a cold wintry February 15, 1932, Charles H. Rowell was always very stable. He received his bachelor's degree from Columbia College in Chicago, a master's degree from Northwestern University, and he's still not finished with his education. Chuck is working on his doctorate, and is presently studying for the California Bar. "There is so much of the news that pertains to the law," contends the party of the first part. If something falls through with broadcasting, Chuck can always go back to Illinois or California, where he taught radio and television production. That's when WLKY-TV imported him to Kentucky.

It was in Chicago that he met his mate, Mary. The two worked at the Toni Company and at the time she worked for him, but Chuck admits that now he works for her. "Our courtship was much too long. I should have married her the day I met her. When I did, it was one evening after work and the next day we were both on the job as usual," Rowell says. He probably put in a lot of overtime, too.



Left: Three-year-old Rachel is on the spot listening to dad vocalize. Chuck does have an "eye" (above) for antiques. Below: Proud wife Mary points out hubby's achievements; Chuck restoring antique loveseat, purchased by Mary at a farm sale.

A briefing from Eyewitness News' *director Mike Martin—whom Chuck describes as being the best in the business—before reporting all the events of the day, with a smile.*

Chuck has three built-in fans at home: Becky, 11; Chuck, 6; and Rachel, 3. "They look upon me more as their father and call me Daddy, except for Becky who calls me: 'My Handsome TV Star Daddy' whenever she wants something she thinks I may not give her." The Rowells live in townhouse on a wooded hill overlooking the Ohio River. "I am raising three children I like and so does everyone who knows them. They are becoming fine human beings and will someday make a fine contribution to the world." As far as the "gap" is concerned, Chuck says it's always been there. "My Dad and I are only beginning to breach our gap now and we are the generations ahead of the present one."

In between keeping up with the world and a family of five others (there's a dog in there somewhere, named Rowell's Royce), Chuck relaxes by writing short stories and poetry, picking at the guitar, refinishing old furniture and dabbling in the fine arts. "To spend less than I take home and to enjoy earning it to such a degree that I look forward to going to work each day," are his goals, much of which he has already achieved.

Chuck also wears contact lenses, and there's a story that went around the newsrooms for days. I didn't make the national headlines, though, but locally, it did create quite a stir. "One popped out on the air. It was my left lens and it popped out onto my shirt. I picked it up and held it, then I went on." He also once read the news with tears streaming down his cheek, in spite of the fact that the news wasn't all that bad. A contact lens had gone awry in his head. "A newspaper TV columnist wrote in his column the next day, 'Now I know what Chuck means by Eyewitness News!' "

His workday starts at 3:30 P.M. There's a dinner break at 7:30 P.M. with time enough for him to share that meal with his family, he's back at the station at 10 P.M.

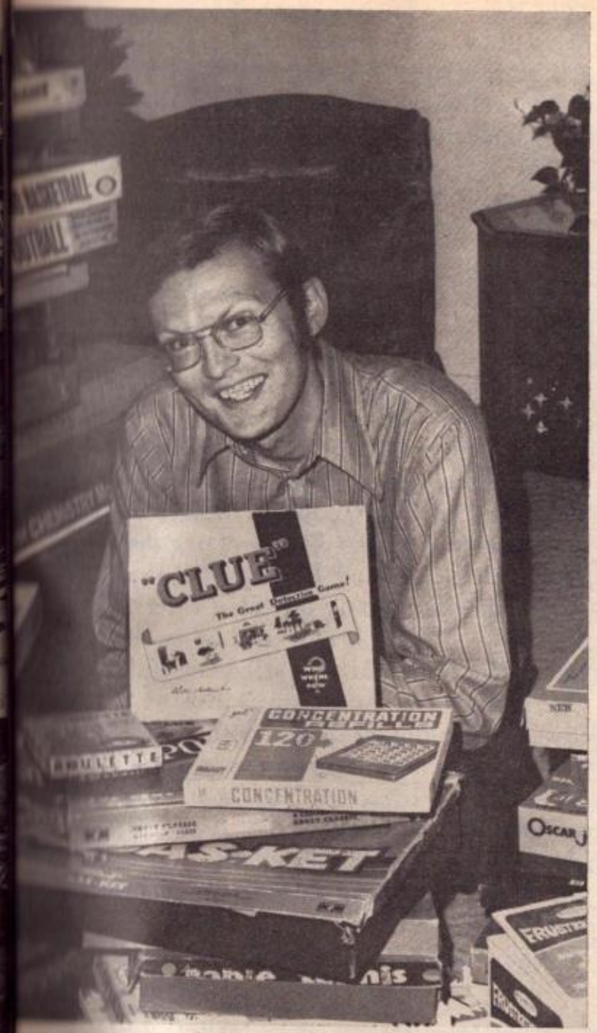
"It has often been said that the public owns the airwaves, and this is true. By like token, this means that part of the responsibility is yours. You, as part of the public, own a share in the airwaves which means you own a share in America. If you like what you see, let us know, and don't be afraid to let us know if you don't."

Dear Chuck: We like what we see.

Whatever the sports bill, to Cleveland's Norm Plumer, of WWJ-Radio...

IT'S ALL IN THE GAME

Well, from the looks of it, Norm has persuaded fellow announcers like Dick Hart to join him in a game of football or any of the others you see at right.



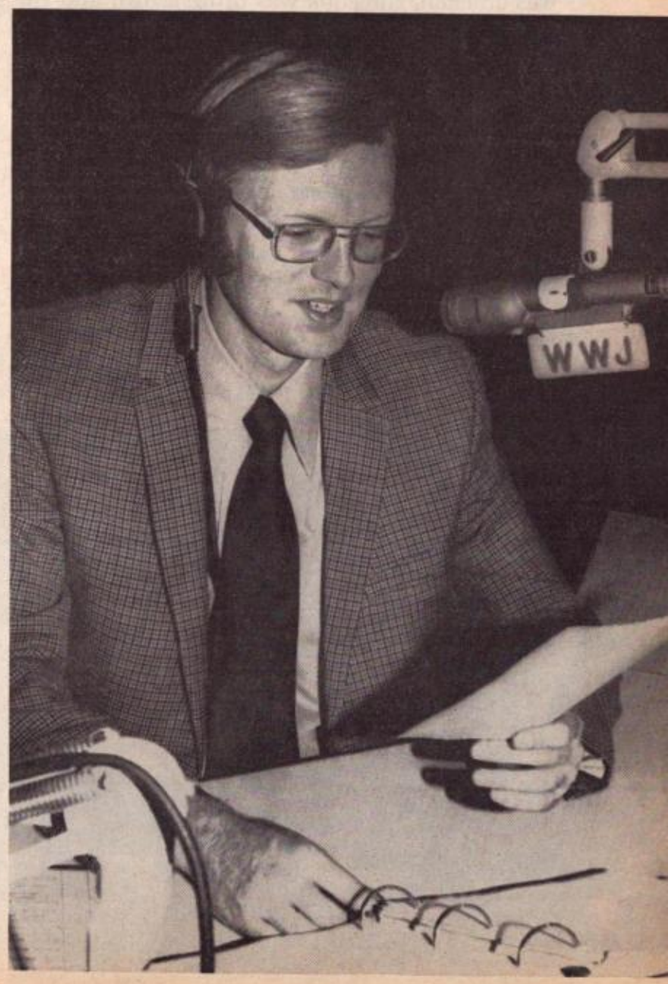
■ Norm Plumer's greatest desire is to do his radio show in the nude. Yes, sportsfans, void of mitts, gloves, kidney pads, knee guards, face masks and helmets.

"Working the evenings in a large building when only a few of you are there, brings out a camaraderie and also a lessening of pressure to conform to daytime standards, if you will. One can take his shirt off and work in tee-shirt, which I often do. Who knows? It's easy also to take all your clothes off and run around with only a mike on," says the uninhibited WWJ-Radio disc jockey. Norm comes into the Detroit studios fully clothed, of course, for his 7 to 11 P.M., *Sportsline*. Aside from being a frustrated nudist, he is also a heck of a sports expert. And, according to Norm, if you listen to his show every night, there is no reason to ever read a newspaper sports page on weekdays.

Most amazing statistic of all is that a large portion of his audience is women, 50 and over. "There really isn't a typical listener," he says. "One call for ice follies tickets will be from an 11-year-old boy who reminds me of myself at that age in Copley, Ohio, craving sports news. The next caller might be one of those women over 50, and the third is from a guy who can't stand a three-hour baseball game but still would like to know the final score. The next one," he saves the best for last, "might be from the local bookie."

You can bet that anything can happen with a tall talent, (he's 6'5") and a wacky wit. "You talk about being needed and wanted," he says, "a man called me one night and spoke through a background of talk, laughter and the jingle of ice cubes on glass. 'How are the Tigers doing?' he whispered. 'Leading 2-1 in the fifth,' I whispered back. 'Incidentally, why are we whispering?' 'We've got friends over,' he said, 'and my wife made me promise to talk to them and not follow the game, but I'm going nuts. Can I call you back?' 'Sure,' I said, 'but don't use your right name.'" To have stumbled into a field where he can truly enjoy work is quite an accomplishment. "If you ask me, not enough people enjoy Monday through Friday."

Norm has been attracting people ever since sixth grade, when he claims, it all started by his stumbling into the class clown role while seeking the affections of Donna Brain, beautiful, talented and 11 years old. "She didn't like my tall, skinny looks, but she laughed at my jokes. What was I to do?" Now, two decades later, his other problem is more complex. "I find myself right smack in the middle of two generations at the age of 31. I still like rock and roll, but I'm afraid to go braless. I side more with the 'older' generation in confrontations, however. The 'young' seem to be hurrying to grab a position of power-to-change too quickly. Impatience has always afflicted the young, but this generation is so much more knowledgeable about the world and what needs to be changed, they have created a generation over-lap rather than gap. We now have two diverse ideas on running the country by two groups, each capable of doing it. Unfortunately," he concludes, "we have only one country."



A native Misdwesterner, born in Akron, Ohio, Norm loves land, lots of it. "We moved from Akron to Copley onto a 20-acre farm, a place where every kid should have the chance to grow up," he reminisces. He had the biggest baseball field imaginable, and got hooked on sports very early. With broadcasting, it took a little time. "The only job outside of broadcasting was as a busboy at Martini's Wonder Bar. As the old line goes: $1.25 an hour and all I could eat." Entering Kent State University, he decided on a future in radio, partly influenced by his cousin, New York ABC newsman Roger Sharp.

Prior to joining WWJ-Radio, he was Skippy the Scarecrow on a television station in Toledo. "The kids who had to go to the bathroom and the ones who just plain old did, will blot forever from my mind any bloopers," he recalls.

And chicken paprika made him fall in love. Invited to dinner on a blind meal date, the dish was chicken, the cook was quite a dish and the guest was chicken. It all turned out well because he and the cook are now married. Sandy Plumer is now a school teacher who, as Norm puts it, "hasn't put it into practice yet, but has it ready in case I lost my voice." The two spend the evenings in their Southgate, Michigan apartment playing games and watching the late late show. "I live for Basil Rathbone as *Sherlock Holmes* or William Powell as the *Thin Man*. My favorite movie line comes when Myrna Loy, as Mrs. Nick Charles, going to bed at 4 A.M. saying she plans to sleep for 20 years, and Powell says, 'When you get up, don't wake me.' Fantastic!"

The games these people play include Jeopardy, Scribbage, Clue and Concentration. "Anytime, anywhere, anything that has a winner, I'm game. I never find enough action, always ready to dig out Monopoly when nobody else is. Right now I'm trying to arrange a play-by-mail, double-elimination backgammon championship to determine a world best."

In addition to his games, he's coach, general manager and equipment boy for the WWJ electric grandmothers slow pitch softball team. He also plays on a 30-and-over basketball team, bowls twice a week, plays golf regularly and follows the Cleveland Browns like a groupee.

"Happiness is doing anything after the sun goes down," he says. The sun bothers him and makes him hot. "I know I need the sun to survive, but that doesn't mean I like to have it. Give me a midnight dinner with Sandy and a two-star or better movie on the late show."

Norm has overcome his shyness. "Being recognized is flattering to me. It says congratulations, you're doing something you're really afraid to do. People don't expect too much from me. If one is after a little adulation, one must be ready to accept a little guff with it." ■

Happiness for Norm is "doing anything after the sun goes down . . . I know I need the sun to survive, but that doesn't mean I like to have it!" All Norm needs is a midnight dinner, his wife Sandy, a good late, late show movie and he's delighted!

"LATE SHOW" STARS

(*Continued from page* 48)

exhibited recently at the Marie Windsor Art Gallery in Beverly Hills, and one critic unstintingly dubbed them "masterpieces." Yes, Julie Bishop, fulfilled and so obviously happy, is still, in a manner of speaking, in the "picture business." Keep fingers crossed that she will decide to return soon to the "real" picture business! (*Letters will reach Julie Bishop at 1005 Laurel Way, Beverly Hills, Calif. 90210.*)

IRIS ADRIAN (*Lady Of Burlesque*) We wish we had a dime for every laugh Iris Adrian has given us in her 127 movies and 38 years on the screen, don't *you?* Think about all those hilarious, wisecracking, gum-chewing fast-talking chorus girls, waitresses, and telephone operators. A dime for each of those belly laughs—we'd all be rich! Come to think of it, we all are—just for Iris Adrian's perennial screen presence. She's still going strong in movies (recently in Disney's *Scandalous John* and *Barefoot Executive*), TV (*The Doris Day Show* and others), and commercials (Crest toothpaste). These days, though, the dizzy (don't believe it!) blonde—Mrs. "Fido" Murphy in real life—is so well-off, via real estate investments, she'd never have to set foot on a soundstage if she didn't love the business so. As for the yuks, Iris delivers them as spontaneously offscreen as on. She made us smile recently with this: "I live in the Hollywood hills, with lots of animals and one husband, and could be so happy if it weren't for those earthquakes. I am a landlady on the side. One good shake and 'Mrs. Murphy the landlady' is out of business." What one tends to forget about Iris, so entrenched is her "tough gal" image, is that she began in show business as a celebrated blonde beauty. So gorgeous was she—Iris Adrian Hostetter of Santa Monica—that, at 18, she became a New York sensation in *Follies Of 1931*. Her looks indeed were so stunning that she figured, without half trying, in a legendary Broadway "love story." Entranced by her, so the story goes, a famed rackets-connected gent pursued her for years, with little or no encouragement, and because he couldn't win her, never married! Iris, on the other hand, did marry—others. Three "others." Soon after she created a sensation onscreen in George Raft's *Rumba* ('35), she wed Charles Over, divorcing him the following year. Her next venture into matrimony, with George Jay, lasted a bit longer. For a number of years now she has been married to "Fido" Murphy (they're together in our photo), who, she explains, is "strategist and consultant to George Halas—this is his 37th year with the Chicago Bears," the eight times World Champion football club. Football fans do not need to be told that Murphy is the famous former professional athlete. At 58, talking about her life, Iris has said: "I wouldn't have it any other way. Life worked out for me in spite of what I did or didn't do." One regret is that she, an only child, doesn't have children, for she adores them. A neighbor of mine who was a neighbor of Iris's in Hollywood, when she was a little girl, recalls this: "Iris had the only swimming pool in the neighborhood, and every kid on the block was welcome to swim in her pool —and did. I've never forgotten her for that." What non-neighbors of Iris Adrian's remember are her fine "tough tomato" contributions to such movies as *The Stork Club, My Favorite Spy, Roxie Hart, My Dream Is Yours, Rings On Her Fingers*, etc. In the past decade, besides the pictures mentioned earlier, she has been in *Blue Hawaii* (Presley), *The Errand Boy* (Jerry Lewis), *That Darn Cat* (Hayley Mills), *The Odd Couple* (Jack Lemmon), and *The Love Bug* (Dean Jones). She might well have been busier in pictures but for her real estate ventures. Her interest in real estate, incidentally, comes naturally. Her grandmother "owned half of Santa Monica" once but lost her property in the Depression. It was then that she packed up her family and headed for New York, where Iris quickly became the young toast of the town. Today Iris, with an amateur interest in astrology, reminds you, "My sign is Gemini (May 29), 'the twins.' The landlady and the actress." Grandma would have been proud. (*You may write Iris Adrian at 3341 Floyd Terrace, Hollywood, Calif. 90028.*)

BETTY COMPSON (*The Barker*) She remains more beautiful today than any woman of 74 has a right to be. Bright eyes. Trim, diminutive (5'1") figure. Reddish-blonde hair parted softly in the center. A still-creamy complexion that attests yet why she has been referred to as the "Alice Faye-Betty Grable of her day." Serene composure that belies her being still, as she always was, a dynamo. Betty's present-day attractiveness is much in evidence in our recent photo, taken at Coast and Southern Federal Savings' party for its Movie Museum at Tarzana, Calif. (Just back of Betty is her friend, silent star Dorothy Devore.) Today in Glendale, Calif., where she lives, Betty Compson heads a flourishing firm, "Ashtrays Unlimited: Ranger and Chief," supplying commercial glass ashtrays to hotels, country clubs, etc. And, she told us recently, "My life is full and interesting." It is so full in fact that she seldom gives a thought to the great screen career that lasted 33 years (from 1915's Christy comedies to 1948's *Here Comes Trouble*, with William Tracy, and *Second Chance*, with Kent Taylor). But movie buffs never forget that Betty Compson is one of the screen's immortals, one who perhaps should have won the Academy Award in 1928-29 for *The Barker* when she was up against—and lost to—Mary Pickford in *Coquette*. There are constant reminders of the high place she holds in screen history. In 1971 she received the Rosemary (for Remembrance) Award founded by film historian Thomas Fulbright of Washington, D.C. It was presented by the Mayor of Glendale, Vern E. Allen. Making the presentation, he recalled a bit of the history of the silent films, in which Betty Compson played so major a part, and cited in particular the famous film *The Miracle Man*, in which the actress starred with the inimitable Lon Chaney. Other Compson silent pix just as well recalled by fans are *Street Girl* and *Docks Of New York*, opposite George Bancroft, in which she played a rough girl with a heart of gold. In Hollywood, where she seldom is seen these days, they used to call Betty Compson "indomitable"—and she was. Her career would soar, nosedive, and soar again. Chaney's *The Miracle Man* made her a topnotch star at 22, in 1919, after four years in one-reeler comedies. She followed it up with some major films, including Barrie's *The Little Minister*, in which she was the highly sympathetic heroine Lady Babbie, and numerous minor ones, including some made in Britain. She was sinking from sight when, in 1928, came *The Barker, Docks Of New York* and *The Big City*, again with Lon Chaney, in which she was his "outwardly demure confederate." Next, despite regained fame and the Oscar nomination, and excepting *Street Girl*, came countless, highly forgettable films. Relegated the C-pictures, Betty exploited the situation so ably that she became known as the 'Queen of Poverty Row.' [the reference being to the cheapness of the films, *not* to her salary which was still better than $3,000 a week]; she appeared in no fewer than fourteen pictures in a single year [1930], yet gave performances so adroit and effective that they led to an actual, though brief, comeback in the big studios." With sound films featuring so many musical numbers, Betty Compson had, if you will forgive the pun, more than one string to her bow. One observer of the times notes that Betty "never stopped making movies in the early sound days —she used to finish a film on one lot, pack her bags and go on to the next studio. She had it in her contracts that her shooting time should never exceed two weeks . . . she never stopped getting work because she could play the violin." Background: As a child in Salt Lake City and later in vaudeville theaters throughout the West, Betty had rescued her mother and herself from poverty through her proficiency on the violin. This ability led to her movie career and then saved her once more when her fame was sagging. Asked about her violin, a while back, she laughed: "Oh, I broke it over the nearest gatepost the first time I heard Jack Benny play." Is her mother, for whom Betty once built a beautiful home in Glendale, still living? No, she replied, "My mother has been gone for several years." In fact, she added, though she was married three times, she has "no immediate family." (Her husbands: the famous director of *The Covered Wagon*, James Cruze; producer Irving Wineberg; advertising executive S. J. Gall. It was with Gall, who passed away ten years ago, that Betty established "Ashtrays Unlimited.") Between 1930 and 1948, Betty made a total of 61 "talkies," a number of them while under

(*Continued on page* 82)

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FLIP WILSON

(*Continued from page* 53)

while guest-star Johnny Brown performed a non-verbal history of rock dancing, the trained observer got a different glimpse of Flip.

Standing in the shadows behind a camera in one aisle, Flip Wilson became very serious. The smile faded, his eyes narrowed, playing over Brown, the stage, the audience. And there was a look of worry on his face.

Then a signal tripped and Flip bounded back onto the stage with hardly a glance at the cue cards and once again rolled them in the aisles.

The question arises, then, who is the *real* Flip Wilson? And the answer also explains why the man is so guarded.

Wilson *never* mentions his ex-wife by name. Instead he refers to her simply as "The Lady." He has two boys and two girls. The oldest is 14-year-old Michelle. The kids (the youngest is 3) are spending the summer with him in Hollywood. Wilson takes very good care of his family—something he was unable to do in the early days.

A Sagittarian, Flip has an abiding interest in astrology. But he can't pin down his rising sign. His mother can't remember the time of day he was born. Most of Flip's 23 brothers and sisters —17 of them still living—were all born at night.

Wilson lives in a rambling, $300,000 New England-style mansion in the Hollywood Hills overlooking Los Angeles. The eleven-room house once belonged to singer Billy Daniels. The property, perched near the crest of one hill, is surrounded by wrought-iron gates. The swimming pool's modest by Hollywood standards, but the bath house is huge. Flip has converted the bath house to an office in which he also has a bar and a pool table. Pool and basketball and boxing are his favorite sports. Wilson also likes to play poker.

From his three-room bedroom suite on the second floor of his home, Wilson has a magnificent view of the city. Throughout, the house is tastefully but traditionally furnished. Flip has another spectacular view of Los Angeles from his elegant dining room, the scene of frequent dinner parties.

Often, Wilson eats *two* dinners in one night! One consists of "soul" food —chitterlings and greens, neck bones and beans. The other usually is more "traditional"—lobster or steak. His housekeeper-cook, Louise, prepares both. Between dinners, Wilson relaxes by taking a dip in the pool or sitting in his sauna.

For all his success (his contract with NBC next season reportedly tops $500,000), Clerow "Flip" Wilson is not ostentatious with his wealth. His home is leased, like the midnight-blue Rolls-Royce he drives. Off-camera, Wilson wears casual clothes—often denims and tee-shirts.

His pleasures are simple. Flip loves music and carries scores of stereo tape cartridges in his car. Everything from soul to pop and classical music. His favorite music, however, is soul. Besides Ray Charles (Geraldine's favorite), Wilson grooves on The Supremes, Stevie Wonder and James Brown. Among comedy records, his favorites are those made by Bill Cosby, Dick Gregory and Redd Foxx.

Foxx is probably Flip's best friend and Wilson often drives to Las Vegas to be with the man he considers the "high priest" of comedy. Foxx, who's doing a long stint at Vegas' International Hotel, maintains an estate in the desert complete with secluded orchards and Flip digs seclusion.

Wilson is given to long periods of seclusion. In these moments, he'll drive to the mountains or the desert and think about comedy, his life, his routines. He lives alone, apart from his housekeeper and his bulldog Gerri (for Geraldine), though his secretary-companion George Whittington often stays with him.

One of Wilson's closest friends in Hollywood is comedian Arte (Verry *inter*-resting) Johnson, once a regular on *Laugh-In*. "Flip and I, our relationship is in more of an area of conversation," Johnson says. "It's a strange thing, but Flip and I can almost talk to each other without talking. It's the glance, it's the observation, and it's a general attitude of mutual respect.

"I see Flip on many, many occasions in Vegas. It's not the most propitious place to have a social meeting. But the times that I've been there when Flip was working, we still managed to have

(*Continued on page* 70)

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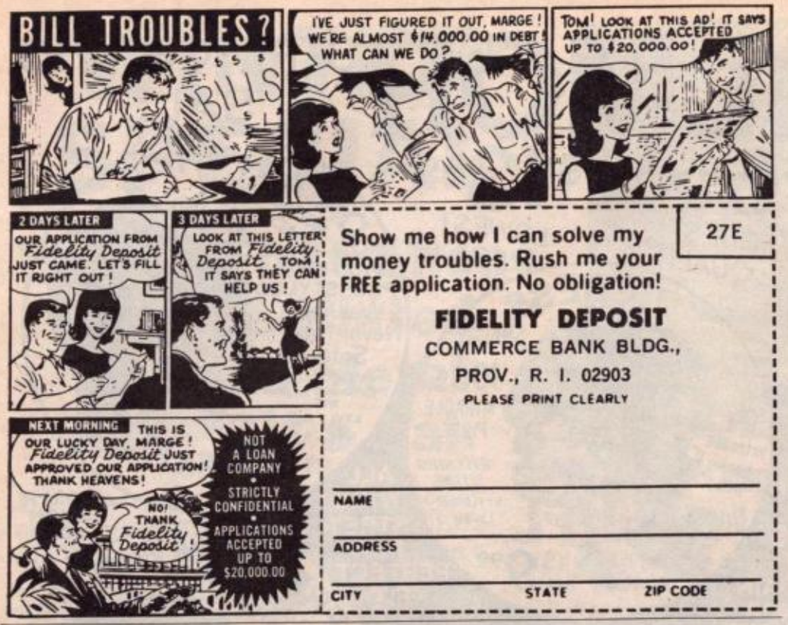

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a few minutes together, to sit in a corner and have a little conversation and talk.

"Now we can sit retrospectively and we can laugh a great deal about some of the terrible things that happened to us ego-wise, physical-wise on the way up. You know, those very, very difficult days."

Arte says Flip says little about his past. "Every once in a while, he'll set up a little story that he tells when he was a kid and what not. But he's a very introspective man, and there are times when that introspection starts and one of the things you realize is: Lay off! Sometimes I don't hear from him for three or four weeks. Actually, I say that many of us have the same attitude. We all have that moment where we require ourselves.

"Flip's like all of us. He likes people," Arte says. "He enjoys the company of people and there are times when he doesn't want people. You know. And these are the opportunities: When you have a lot of doors in a house, you get a chance to lock a door and sort of sit by yourself for a while.

"He doesn't do this often. But I'd say it's not a big social running around. He's a tremendously dedicated performer. He works very hard at everything he does. He doesn't fluff—and it shows in his work."

Flip Wilson's portrayal of "Geraldine" is so realistic that it causes people to wonder about him. Winston Moss, a writer with the show last season, dispels any doubts about Wilson's masculinity.

"Flip is woman-crazy," Moss says. "I think he's a little bit more set-out than the average cat on women. Every man is woman-crazy, you know. But I think Flip is a little bit further out than another man would be in his case. He really goes for women. You know, he's not silly with it, he wouldn't break his neck when a woman walks by or anything like that, but he don't pass up no great opportunities. He really digs women."

Flip's taste in beauty focuses on the Africanesque. He likes black women of all shades. Among those he's dated are teakwood-skinned Mary Wilson of the Supremes, ebony-limbed dancer-actress Lola Falana, and cream-colored Denise Nicholas of *Room 222* fame. Like the other facets of his life, Flip Wilson maintains a public and private aspect in his romances.

The hazel-eyed Miss Nicholas, for example, apparently is part of the public aspect. Erroneously, the lesser fan magazines have "linked" Denise and Flip. Actually, Miss Nicholas says, she's been out with Wilson only twice—and both times to dinner. The rumors of their having a "thing" going started when they were photographed embracing at a Hollywood restaurant where Flip was being feted as "Man of the Year."

"We hadn't seen each other in nine months and we were glad to see each other again," says Denise. "So we kissed and hugged and all these photographers popped up and started taking pictures."

Denise, who has authored a book on

(*Continued on page 74*)

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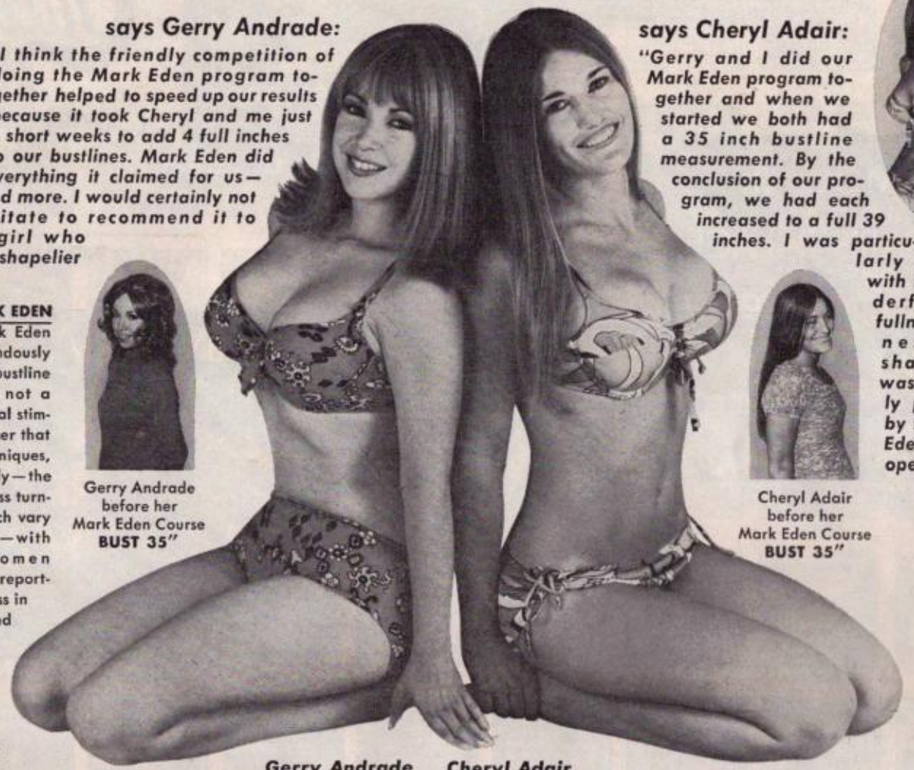

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Cheryl Adair before her Mark Eden Course **BUST 35"**

Gerry Andrade after 6 weeks—a Full 39"

Cheryl Adair after 6 weeks—a Full 39"

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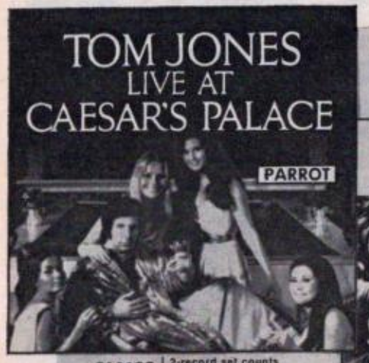

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(*Continued from page* 70)

beauty, admits that she finds Flip Wilson attractive. "I'm attracted to heavyweights," she says, "and he's a heavyweight. Yes, I find him attractive in a very quiet kind of way. I mean he's no Don Juan. I think he just thinks of me as a friend, an acquaintance. And inside, I feel as if he's a friend.

"He's not completely a mystery to me. But I accept him as a human being, who's protective of himself in a business where people are always publicizing their insides."

Winston Moss believes that Flip publicly likes to surround himself with beautiful women.

"He likes 'fine' women," says Moss. "By that I mean women that look good to the average person, that look good to 90 per cent of the people. He likes that division of beauty that the average run-of-the-mill photographer would call beauty—I guess what you might call the old-fashioned beauty, what we used to think was the *only* beauty, you know. But then Flip's an older dude."

Privately, Flip has that one special woman. Nobody knows her name. She's not a movie star or a singer or a dancer. She lives in Los Angeles. She is diminutive (Flip himself is only 5′6″), dark, and wears her hair in a sexy Afro.

Otherwise, Wilson spends much time alone. He even goes out alone. Recently, he popped over to P.J.'s in Hollywood to hear Anthony and the Imperials. He came in by himself, but his friend Mary Wilson was there with two other women and Wilson sat with them. After the show, he went home—alone.

Loneliness is as familiar to Clerow Wilson as his own Reverend Leroy routine. He's lived with it since early childhood and partially, it's the key to his success.

"Flip would sit sometimes all day in his hotel room thinking, never saying a word," recalls screenwriter Jonathan Arnez Blaine, who has known the comedian for more than fifteen years. "He's basically a modest guy. He keeps a lot of emotional things inside."

The early life of Flip Wilson is now legendary: His large family being broken up when his mother left his janitor-father back in Jersey City, N.J., when he was only five years old; the children going to foster homes; Flip, ragged, hungry, being sent to a reform school, his being helped by sympathetic Caucasian teachers and friends in the joint and later in high school; his working in bowling alleys, in construction, boxing; his joining the Air Force in his late teens; his breaking into show business as a bellhop in San Francisco, who agreed to do stand-ups for an adagio-dance team while they changed costumes; his sleeping on the tops of parked cars when he couldn't afford a hotel room.

What hasn't been known before is the important middle period of Wilson's life, the period where he really paid all the "dues" he speaks of, the period that gives the key to understanding the Now Flip.

Jon Blaine knows that period.

"Flip and I met at the Howard Theater in D.C. around 1954," recalls soft-spoken, bearded Blaine, whose Los Angeles home is filled with Wilsonalia. Blaine, born in Philadelphia, was a conga drummer then. He visited the struggling comedian backstage at the Howard and Flip asked him if he knew a good place to eat. Blaine took Wilson to Tim's Hot Dog Stand nearby. They became fast friends and Blaine went to work with Flip—unsalaried.

"I was supposed to be helping him write, but he really used me more or less as the sounding board for his own material," says Blaine.

"About his personal thing as far as I can say, the attitude, looking back over the years and looking at it now, you would consider Flip a very calm introvert to the degree that he didn't have time to make small talk. He was dedicated—this man was determined. He was possessed with this sheer desire of being funny to the degree that nothing—girls, Cadillacs, nothing—really mattered. It's really hard to describe a man who is dedicated, because you don't know what makes him really tick. All that you know is that strange oddity in his character. His thing was programmed in one direction. He had given himself ten years in which to make the world laugh."

Flip was playing the black theaters when Blaine met him—the Howard, the Apollo in Harlem, the Royal in Balti-

(*Continued on page* 76)

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more, the Regal in Chicago. Wilson's "home base" was New York City and Blaine stayed with him at the Hotel Americus off Broadway for a year. As he progressed, Flip began to get stints at some of the mid-town clubs, the Gaslight, the Village Gate.

"Flip was going through the basic life of a struggling comedian," says Blaine. "I mean we used to split poor-boy sandwiches together—and provolone sandwiches, which we'd get from this Italian delicatessen across the street from the old Americus. We used to cut the sandwiches in four pieces so it would seem like we had more to eat than we did. Some days—many days—all we had to eat all day was one poor-boy and a cup of cocoa between us.

"When Flip started playing places like the Gate, they'd allow him to give two free drinks to a guest. So we worked it this way: I'd go in and watch the show and later Flip would tell the bartender to set me up and the bartender would ask me what I wanted and I'd say, 'Milk!' I'd drink it down and later, when I'd ordered my second drink, Flip would sidle over during intermission and drink the other milk. That's how we kept nourishing ourselves."

Flip's friends in those days included struggling musicians and comedians like himself, some of them now famous, too. Musician Willie Bobo; pianist Rogers Grant and trumpeter-composer Marty Sheller, both formerly with Mongo Santamaria; Stu Gilliam and Scoey Mitchell, and vocalist Doris Troy. The group didn't have much money so their social life usually consisted of quiet talks in coffee houses off Broadway.

Flip was constantly practicing his routines, though not on his friends.

"The guy was always funny," says writer Blaine. "You never knew when he was going to go off into something. Like on the A train, we were on our way down to a gig that he had at the Village Gate. There was this blind black man that used to come on the car with this big German shepherd dog and we were standing in the car and Flip—just out of the air—said, 'Here comes the guy with the dog! Better get your money out, people. You know that dog is a killer dog. He'll kill, crush and maim and you got to pay, so get your money out. He's just two cars away. Come on, lady! You ain't gettin' no money out. Better hurry up! He's just one car away now. He bites hard, honey!'

"As a result, that blind guy got more money in his cup then than he had gotten all week!

"Flip's comedy was unlimited. He was very extemporaneous. You never knew when he would go off into a monologue. A parable: We were walking down Broadway, just walking, and a beautiful woman would come down the street and Flip would do a whole thing. He would do something like, 'There she is, man! I told you. There she is. That's her! I *told* you. You see her, don't you. Yeah. Just like I said. Look at her legs! Ain't they big? Ain't they *big*?'

"And neither of us knowing each other, she him nor I her. But that was part of walking the streets with Flip. His attitude towards people was general, more so than most of us. I have yet to see him reject anyone. He would talk to a junkie as well as a diplomat. He would talk to a dog in the street and make him follow him. And kids really dug him."

Wilson had moved his family from Florida to Philadelphia to be near him, but his wife didn't like the area. She demanded to go back to Florida.

"It cost him a buck to move her there, trying to make her happy," says Blaine. "And it cost him an equal amount of money to take her back to Tampa. This kind of really stuck him up mentally, and certainly materially. This is something that had him going for a while. But once in Tampa, that resolved. But there was still the constant telegram, phone call, need for more money—money which at that time he wasn't getting."

Flip seemed to Blaine to withdraw even more following his marital trouble. He became moody, introspective, worried. But through it all, he forged ahead.

"He drew women," smiles Blaine. "He loved them. But he would always keep that regimented to the degree that there would be no abundance of stage-door Sallies backstage at a club. They would come to see him and they would have to leave their heart-throb in the club or at the theater because we'd usually split, or he'd be gone. Sure he liked women, but to the degree of their knowing their place in his life. That meant 'If I call you today, boom!, come over.

(*Continued on page* 78)

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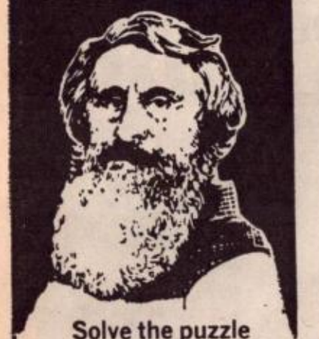

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If I don't, don't bug me.' That was his attitude.

"The man had the courage of a Muhammad Ali when it came to taking care of business, the determination of Jim Brown going through the line.

"In that time I can remember only two women that possibly were given audience at the Hotel Americus and I imagine that wherever they are today, these are very memorial periods in their lives."

Blaine has pleasant memories of Flip Wilson studiously watching other comedians on TV—with the sound turned off, studying their gestures. He remembers Flip's prized possessions then—a three-ring notebook filled with punch lines (Wilson can remember a whole routine from just a punchline) and two faded ochre-colored books on comedy dating back before Chaplin. Wilson worked in jeans and sports shirts in those days and kept his books in an attache case. That was about it.

"Geraldine was born as Lula Mae and Reverend Leroy was an Army junkie," recalls Blaine. Both prototypes of the now-famous characters were developed specifically for black audiences, though Flip had a few non-black characters in his repertoire even then.

Apart from Flip's marital problems, Blaine remembers three other great tragedies in the funnyman's life. One was agents. One was when nobody laughed. And one was when Flip's brother Willie died.

Wilson's early agents had several big-time clients and little time for a struggling comic. Blaine claims Flip was mismanaged, ignored, mistreated. Blaine remembers one agent making Flip wait outside his office for five hours! When he finally got to see the agent, Flip told him their contract was ended.

This same agent had booked Flip at a resort in the Pocono Mountains in upstate New York. Blaine called that engagement a tragedy.

"That audience was comprised basically of middle-class, elderly, retired Jewish people," says Blaine. "Flip had no Jewish jokes in his repertoire. This bugged him the day that he was going to leave. He told me, 'Man, I got nothing. I got nothing for them, nothing.' And I felt very bad. I felt like crying when he got back. He just stood there with his head down and he said, 'I died, I died. I told four jokes and nobody even got Parkinson's out of it. I died and nobody laughed.' "

Flip's brother, says Blaine, was an embarrassment to him. Blaine said Willie would come to the clubs where Flip was playing, push his way in cursing and boasting that his brother was starring there. Blaine said Flip never discussed it, but obviously was hurt by his brother's conduct.

Willie finally was killed by dope pushers in Harlem.

Flip Wilson achieved beyond his wildest expectations. Two things he wanted in his "dues" days: Monte Kaye, a white talent manager who once was Diahann Carroll's husband; and a diamond ring.

Says Blaine: "I remember Flip saying: 'Man, I got to find Monte Kay.' And: 'I got to get a diamond ring, man, I got to have a diamond ring.'

"The next time I saw Flip after his Pocono Mountain bomb was about four years later in Philadelphia, appearing at the Town Hall. He was emceeing a very popular and well-advertised show featuring Woody Herman and Herbie Mann. He didn't have on dungarees and desert boots, but a fine tailored suit. He had a small diamond ring and a Hertz rent-a-car at his disposal. I knew then that he had found Monte Kay."

Now Monte Kay is executive producer of *The Flip Wilson Show*, which last season won two Emmys.

Next season, you can expect to see a more polished Flip Wilson on TV, more poised, more in control. Behind the scenes, he'll continue his relationship with Monte Kay, which is one of gratitude, compromise and respect.

More of the material will be Flip-written. "He's discovered his stuff is getting as many laughs as the old pros," says writer Winston Moss. "So he doesn't mind writing. Flip really has a hangup about wanting to be a writer.

On the other hand, Flip will continue his very private life. He'll continue his chats with Arte Johnson, his forays into solitude, his occasional dinner parties with friends.

"Flip's tremendously elated over the success of the show," says Arte Johnson. But you always take it with a grain of salt, particularly when you came up through the ranks. You don't blow the

(*Continued on page* 80)

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top of your head off. There's no opportunity for that because you're too realistic about it. You know, the dues-payer always remembers how long it took him to get into the club."

Most of all Clerow will remain an enigma. Or as one associate puts it: "When Flip leaves Burbank after 7 o'clock, he becomes a mystery."

We hope some of that mystery has been retained. —NOLAN DAVIS

GEORGE KENNEDY

(*Continued from page* 24)

he wanted more.

It was another mountain to climb, to play good guys and play them well. *The Flight of the Phoenix* was a turning point. It was only a small part, but he was a good guy, and from then on he got bigger good roles, as well as bigger bad roles. *Cool Hand Luke*, for which he won his Oscar, was the one which definitely established George Kennedy as a top Hollywood star.

He turned down several series offers, until *Sarge* came along, preferring to wait for what he considered a good one. *Sarge* has not been the hit he hoped for, and Kennedy is said to have expressed relief at its cancellation.

Playing a Catholic priest, as in *Sarge*, is tricky business. George was raised a Catholic—"I went to Catholic schools and was an altar boy and all that"—so he had that background to help him. But he isn't a Catholic any more.

There was a first marriage, before Revel, which Kennedy doesn't talk about very much. And there was a first divorce, of course.

"I broke with the Church after my first divorce," he says. "As you know, Catholicism and divorce are incompatible. So I don't go to any church now, although I still consider myself a religious man."

The series was another mountain. He is not like many of the one-time movie greats who went into TV last season because there weren't many movie roles for them. As a character leading man, who can play any kind of role, he was and is in demand from feature films.

But he wanted to see if he could do it. He found it was harder work than he expected, and he went into it with his eyes open. Even so, he found himself exhausted—and that old back injury has ben acting up lately, causing him considerable pain.

There are more mountains ahead. One is music. George's father, who died when he was four, was a pianist, conductor, and composer. George recently bought an organ for himself, and is determined to learn how to play it.

And probably the biggest mountain of them all is the one called Mt. Happiness.

Can a divorced man find another genuine love in the false atmosphere of Hollywood? Maybe yes, maybe no. Time alone will tell. Meanwhile, though, as a famous bachelor for the first time in his life, George Kennedy is going to have himself some fun.

—ROBERT F. ARNOLD

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(*Continued from page* 67)

contract at Hal Roach Studios where she often played mother roles in a black wig. In the '40s, as her roles got smaller and took less of her time, she turned to business—established "Betty Compson Cosmetics," ran a Beverly Hills dress shop, and created "Ashtrays Unlimited." And became a millionairess all over again. "Indomitable" they called Betty Compson long ago in Hollywood—and they were right! (*You may write Betty c/o "Ashtrays Unlimited," 441 East Randolph, Glendale, Calif. 91207.*)

JOHNNY DOWNS (*Hold That Coed!*) Hold your hats. Hollywood's onetime favorite singing-tapdancing collegian is now 58, a father of five, and —a grandfather. But he's still lean, dapper and lighthearted. So time's passage has really changed him very little. Interestingly, movie collegian or no, Johnny never made it to college in real life; he was too busy before the cameras and onstage. He must feel, though, that he's spent half his life on campus, thanks to *College Scandal, Pigskin Parade, College Holiday, All-American Coed, Campus Rhythm,* and other flicks whose titles don't reveal that they were campus-bound frolics. (Actually, he also was in many serious dramas, too, like *Adam Had Four Sons,* with Ingrid Bergman, and *Algiers,* with Boyer, and gave fine performances in them!) Brooklyn-born Johnny Downs must also feel that he's spent most of his life in Coronado, California, where he and his family have made their home for the past 18 years. When Johnny was 8 his Navy officer-father was stationed at San Diego, re-locating his family in a house at nearby Coronado. That year, Johnny began singing and dancing in amateur nights at San Diego's old Savoy Theater. "This kid's good—take him to Hollywood," the star of the local stock company urged his parents. They did. By the time he was 11 Johnny had graduated from extra roles and bit parts to being a "regular" in Hal Roach's "Our Gang" comedies, while also playing Tom Mix and Milton Sills as a boy in other films. During his "awkward" teen years he was away from movies—in vaudeville and on Broadway. At 21 he returned to Hollywood with a starring contract at Paramount. One of his first grownup movies was a musical titled *Coronado,* and was filmed partially on location there. And it was to Coronado that he moved his family "for good" in 1954 when he was 41 and his movie career had obviously run its course. Today, employed by the Strand-Crown Real Estate Company in Coronado, selling residential income property, Johnny Downs looks back on those years of movie fame and acknowledges that they were indeed good times. They encompassed long-forgotten romances (like that with a lovely starlet named Eleanore Whitney, remember?) and a total

(*Continued on page* 18)

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...and consists of one puzzle requiring you to correctly identify the picture on the puzzle entry blank and to successfully solve word and picture clues. Our past experience indicates that a majority of the contestants will probably be able to successfully solve the contest puzzle. Accordingly, it will be necessary for those persons to successfully complete one or more free "tiebreaking" puzzles in order to win one of the prizes. Each of these free "tiebreaking" puzzles will require you to construct your own word-building or crossword-type puzzles and points will be awarded based upon letter values given to each letter by American Holiday Association. These "tiebreaking" puzzles will be substantially more difficult than the enclosed puzzle.

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Trudi Wilson
Contest Director

P.S. Important! Please return the Official Entry Blank (opposite page) to American Holiday Assn., 8831 Sunset Blvd., Los Angeles, California 90069. Contest closes March 31, 1972.

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WON $7,000.00 Thomas Lau, Van Nuys, Calif.

WON $7,000.00 Mary Carroll, Houston, Texas

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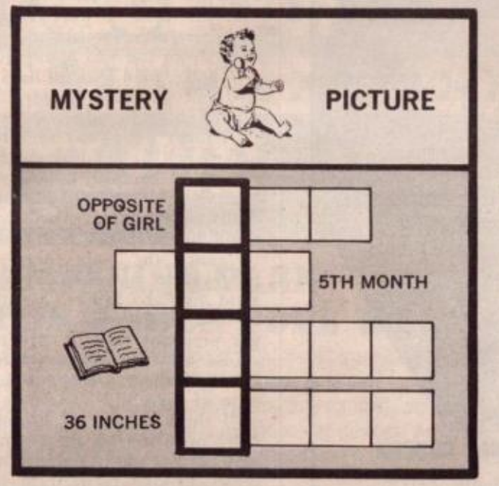

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DIRECTIONS

Try to solve this interesting word puzzle by filling in the squares with the correct words defined by the picture or word clues. The letters in the large squares should spell out what is in the mystery picture.

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2. This free Money In the Bank Contest Puzzle will be scored in this fashion: 10 points for naming what is in the mystery picture; 2 points for each word or object correctly identified. All the words you use must appear in the 75c New Merriam-Webster Pocket Dictionary. Winners will be chosen on a point basis: Highest score wins First Prize; 2nd highest score wins 2nd Prize, etc.

3. In case of ties, which are expected, all tied contestants will be required to solve additional and more challenging word-building, letter-value free tiebreaker puzzles, each with its own scoring rules and solutions. Point scores of all winning Tiebreaker Puzzles will be verified by a firm of Certified Public Accountants. No less than five days will be allowed for solving each free tiebreaker puzzle. No more than three of these free tiebreaker puzzles should be necessary, and no more than four will be required under any circumstances. Should any contestants remain tied for any prize after completion of four tiebreaker puzzles, duplicate prizes will be awarded in that category.

4. No entrance fee to this contest is required. One prize per household. All entries become the property of the sponsor. Contest sponsors, their advertising agencies and the immediate families of either are not eligible. Contestants, or members of their households, in any American Holiday Association Contests who have prior hereto singly or cumulatively won $500.00 or more at the time this contest is paid, are not eligible to win prizes in this contest. Persons under the age of 18 years are not permitted to enter this contest. Contest limited to residents of the U.S.A.

5. This completed Money In the Bank Contest puzzle must be returned to us by March 31, 1972, and all prizes are scheduled to be paid about July, 1972.

6. Contestants agree to above rules. The sponsor retains the right and power to make such further rules and regulations as in his discretion are necessary for the proper function of the contest and to assure fair and equal opportunity to all contestants. Contestants agree to be bound by all such additional rules and regulations. Contest subject to all such additional rules and regulations. Not responsible for lost, stolen or delayed mail. A full list of winners and the winning solution will be sent to all contestants after prizes have been awarded, if requested.

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KAREN VALENTINE

(*Continued from page* 41)

interview and I was asked, 'How do you feel about abortion?' I said, 'I think it's an individual thing. What's right for me might not be right for someone else.' I was giving my views on the subject *generally*—and I was very upset the way it turned out.

"I never said I would have an abortion if I got pregnant, Never! It's not the type of thing I would *ever* say.

"I don't know why everybody tries to make such a big deal out of how soon we expect to raise a family," she says, returning to our original question. "It's really very simple: Mac and I think it would be *unfair* to have a child.

"That's the main thing. It wouldn't be *right* to have a baby now. I don't want my baby to have a part-time mother—and that's what would happen if I got pregnant now. I have to be at the studio all day. When would I see my baby? I don't want a stranger taking care of my child!

"I think the joy of having a child is being with it from the beginning, taking care of it and watching it grow. I'm really looking forward to *that*," Karen confides, almost shyly. "I dream about it sometimes—like when I'm doing my housework, I think of a little kid tugging on my skirt and I sort of get a lump in my throat. Sometimes I don't want to wait . . .

"But you have to put the welfare of your child first. I can't have a child while I'm doing the series. For one thing, it would have to be carefully planned. I'd have to get pregnant in October in order not to be too heavy to do the show. That takes a lot of planning and I don't want to *plan* my child. I want it to just *happen*.

"I don't even think of boy or girl. The great thing about having a child is the surprise. It's just a God-given thing and you go, *Wow!* I'm waiting because I want it to be really perfect," Karen adds softly. "Just like I waited to get married, and my marriage is really terrific.

"Mac was a blind date. A girl friend of mine was dating his roommate; she introduced us and we started dating." That was around 1966. "One thing led to another . . . and the next thing, we were *engaged*.

"For some reason, I never tried to play it cool with Mac," she gallops along. "I never let things ride . . . I never held back how I felt, in order to hold on to him. Our relationship was based on honesty from the beginning.

"Sure, there are *problems*," she shrugs. "We're two human beings. We have our moods and our frustrations; we have personality conflicts and clashes. We have our ups and downs just like everybody else. I don't think that being part of the Hollywood scene has anything to do with it. We have our fights, but nothing that we haven't been able to handle."

Obviously one of the biggest sources of frustration is Mac's acting career.

(*Continued on page* 88)

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At the moment, it's lagging behind Karen's. He's been featured in dozens of TV shows, but there are a lot of leading men who are out of work today. Hollywood is in a bad slump and Mac McLaughlin is just another statistic at present.

"There's no jealousy about careers," she insists. "No, there isn't. We work very hard at that. Mac has a commercial running now, which is really very good. And it's been running a lot, which we're very happy about. . . . But he does get frustrated; sure he does.

"I get him out of his bad moods by acting crazy," she giggles. "I'll do one-liners and play jokes until he starts laughing . . . or I'll imitate him and exaggerate it until he has to start laughing. It works both ways—when I'm really down and depressed, he'll come up with some insane thing to get me into a good mood.

"It isn't easy being a wife and a career woman," she points out. "I have to work hard at it . . . but you have to work hard at marriage, *period*. I think the important thing is being totally feminine and being very careful not ever to play The Star at home.

"One area where I give in completely is my clothes. Mac has certain definite ideas of what he likes me to wear. Of course, I have the tendency toward being . . . uh, shall we say, the *opposite* of conservative? Mac has very stylish taste. He loves hot pants on me, but he is absolutely against the see-through look. For me to wear *out*, I mean.

"The other day," she grins, "I had this white blouse on and you could see through it and he says—" Karen imitates Mac's stricken tones—" 'Oh, Karen! You can't wear that *out*!' I said. 'Oh. Okay.' I went back into the bedroom and I looked in the mirror and I thought, *What if I put some Band-Aids on the strategic places?* So I did and I walked back into the living room and innocently asked, 'Is this okay now?' Well, he just roared. He thought it was hysterical. He knew I'd never dream of going out like that!

"I do respect his wishes," Karen reveals. "And he gives in to me, too. For example, he kind of prefers his hair short and I beg him, 'Please don't get it cut so soon!' Because I love it a little long. So he lets it grow to please me—and I dress to please him. *He's* the one I want to turn on. You better not forget *that* in your marriage!"

The obvious question is: What happens if her turn-on outfits also turn on other men? "Mac doesn't get *excessively* jealous," she twinkles. "Just to the right extent! I think every woman wants her man to be a little jealous . . . and it works both ways. When I see other girls coming on to him, I step in and say, 'Hey! Wait a minute!' It's not to the point of being insane, but it's a healthy jealousy."

The sun has disappeared behind the hills and, outside, Mac is starting a barbecue fire for supper. A column of flame shoots into the air and Karen's face registers mock horror. "Oh, dear!" she gasps. "He's burning down the house again!" The flame quickly

(*Continued on page* 90)

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At the moment, it's lagging behind Karen's. He's been featured in dozens of TV shows, but there are a lot of leading men who are out of work today. Hollywood is in a bad slump and Mac McLaughlin is just another statistic at present.

"There's no jealousy about careers," she insists. "No, there isn't. We work very hard at that. Mac has a commercial running now, which is really very good. And it's been running a lot, which we're very happy about. . . . But he does get frustrated; sure he does.

"I get him out of his bad moods by acting crazy," she giggles. "I'll do one-liners and play jokes until he starts laughing . . . or I'll imitate him and exaggerate it until he has to start laughing. It works both ways—when he'll

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hills and, outside, Mac is [illegible] a barbecue fire for supper. A column of flame shoots into the air and Karen's face registers mock horror. "Oh, dear!" she gasps. "He's burning down the house again!" The flame quickly

(*Continued on page* 90)

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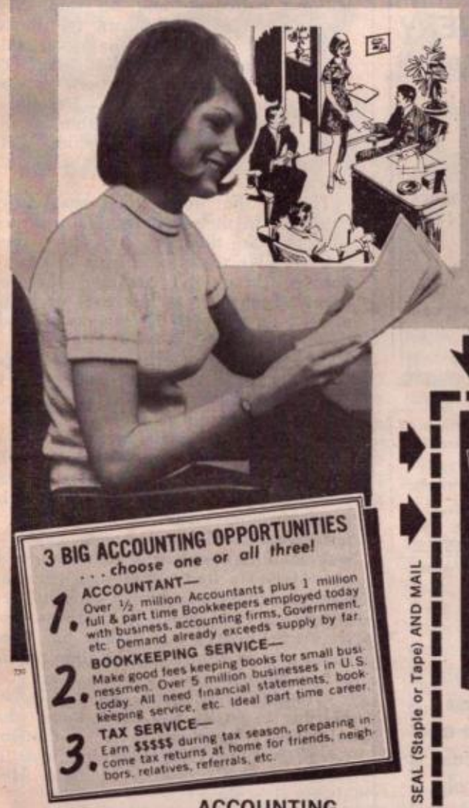

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subsides. Karen smiles serenely as she reports that Mac is a *super* outdoor chef; even better, he loves *her* "inventive" cooking. The only thing approaching a culinary crisis has been her recent discovery that Mac doesn't like artichokes—after she had been serving them for two years.

"I had to find out from my mother!" she wails in genuine dismay. "Mom was visiting and she offered Mac a left-over artichoke and he said, 'No, thanks, I don't really care for them.' And I told her, 'Well, he never told *me*!' So that night I said to him, 'Oh, Mac! All this time I've been serving you artichokes and you don't like them. Why didn't you *say* something?' He looked a little startled and said, 'Well, I guess I don't dislike them *that* much . . .' "

This is the worst thing that's ever happened in their marriage? Karen giggles at the thought. A pause, then quietly: "We really have been lucky . . . because there isn't anything that we haven't been able to talk over or laugh about . . . we even have a communication without words."

She and Mac "really aren't into that sort of thing," but there does seem to be a little ESP in the air. One incident stands out in Karen's mind:

"The other evening I went to visit a girl friend I hadn't seen in some time and Mac went to play guitar at his friend's house. He phoned me when he got home and I said I'd be there in a few minutes. Halfway home, I see a very familiar car driving towards me. It was Mac. He had got a funny feeling that something was wrong and jumped in the car and went looking for me! He sensed that I was calling his name and I was in trouble, so he didn't want to take any chances.

"Nothing was wrong—but I still had halfway to go, so you never know what might have happened. . . ." A thoughtful pause, then Karen says, almost to herself, "That's typical of Mac. He's always right there."

She talks freely about the importance of keeping up the romance in a marriage: "There are so many little things that don't seem so important, but boy! when you add them up . . . like, I'll be in the middle of work and I'll call home to see how he is. Or he'll surprise me and come to the studio for lunch. It's very exciting to be working on your part, with everything going on around you, and all of a sudden to look up and see that great face—*you* know —of the man you love. . . ."

The mood turns philosophical as dusk paints purple shadows on the Hollywood Hills. Before Mac, there had been a lot of boys, "very nice boys, but they'd break up with me or I'd break up with them—it just wasn't meant to be," Karen muses. "I think we often make things happen by positive thinking, but I always feel that things work out for the best.

"Mac and I are very religious in our way. I'm Catholic and he's Episcopalian; that's very close. We believe in God and we have *faith*. I think there are just too many things around me

(*Continued on page* 92)

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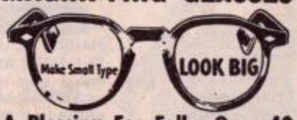

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that can't be explained otherwise, and I believe that God has guided my life in many ways; I know Mac feels the same way. When I pray, I pray for guidance; for help to make the right decisions, and for whatever is *right* to happen.

"We live from day to day," she notes. "We don't dwell in the past and we don't plan far ahead. Of course, from time to time, you look back and you realize how much you've changed. We've both grown up an awful lot. He's become much more sensitive and open. I've discovered that there's a big difference between a childhood puppy love and a lasting real love; a deep love.

"That's what I have. That's what makes you become a *woman*. I can still be giddy and goofy, but there is another part of me that is a fulfilled woman . . . a woman having a wonderful relationship with her husband. . . ."

She doesn't have to add that when the time is "right," a baby will complete the circle of their happiness.

—LESLIE STEELE

THE SUPER SURVIVORS

(*Continued from page* 51)

spring back with a hit. The reason? These girls have got what it takes—and much more.

For starters, let's take a certain young lady named Barbra Streisand who's been with us for a mere 11 years. Born on April 24, 1942, Barbra is just 29 years old, but she sprang almost overnight from the promising ranks to super-status when she opened on Broadway in *I Can Get It For You Wholesale* in March, 1964. She has singlehandedly turned a bad Broadway musical, *Funny Girl*, into a personal triumph, later repeating it on film and winning an Oscar. She's done three brilliant TV specials and one bomb. She has made one big hit musical film, *Funny Girl*, and struck out by being miscast in the over-produced and underdeveloped *Hello, Dolly*, and being very good in the lead-weighted, *On A Clear Day You Can See Forever*—and when big musicals lost their appeal, Barbra turned to straight comedy and was delightful in *The Owl And The Pussycat*.

Because she is as talented an actress as she is a singer, Barbra is now making *What's Up, Doc?* co-starring with her ex, present, or never-was lover, Ryan O'Neal, and being directed by 31-year-old Peter Bogdanovich, who made a spectacular breakthrough with *The Last Picture Show*, considered by some critics the most important American-made film of 1971. She has been paid a cool million for singing four weeks at the opening of Las Vegas' International Hotel. She has married and divorced one of the most interesting young male stars or our day, Elliott Gould, by whom, on December 29, 1967, she tried to have a baby by natural childbirth. When it seemed as if it would be a breech presentation, a Caesarian section had to be performed. She has also made her-

(*Continued on page* 96)

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(*Continued from page* 92)

self, singlehandedly, into one of the most controversial beauties of our time, although she started out as a teenage ugly from Brooklyn. There's no one else in the business quite so talented, opinionated, or difficult to work with. On *Clear Day*, she ran up a bill of 25 thousand dollars in retoucher's fees by insisting on approving all her stills personally. But as always, despite all the anguish and hard labor—it was worth it.

Here is Barbra on herself: "This is a terribly bitter profession. Everyone will honey you and yes you, but they're out to cut your throat. Every time. If I hadn't made it now, I might have given it all up. This is a ridiculously painful business . . . and I couldn't have stood being as bitter as some chorus people twice my age.

"The most thrilling time was when I was eighteen. I knew I'd be famous but nobody else did. It was my secret and I always had something to look forward to. Excitement came in the proving . . . once you're accepted, it takes away the thrill. All that's left is work and work and more work. People in the business keep hoping I'll be terrible. It makes me feel awful. I have to go on working harder than ever—making it. It's so scarey, I spend four times as much effort on everything than ever before.

"My whole career has been based on taking a chance. If I flop, then I can make a comeback. I think all bad things are good, too. Everything shouldn't be all good because then someone would really take potshots at you. With more money comes more pressure and you have to be careful. Everybody wants something from you. If you're not well liked, tough! I can't sacrifice my work to be well liked. I'm always truthful in my work. I never lie."

"Lovable, delightful" Carol Burnett, born on April 26, 1933, in San Antonio, Texas, has always been an organizer. Editor of both her Junior High and High School papers, she went to UCLA to study journalism, but got turned on to acting, singing and making people laugh—and has been a smash almost from the start. Daughter of alcoholic parents, she was brought up by her maternal grandmother, Mae White, and in turn made herself responsible for her baby sister, Christine.

Leaving college after three years with the famous thousand dollars given her by the "mystery millionaire" who saw her perform a scene from *Annie Get Your Gun* at a college party in San Diego, she arrived in New York with the man who later became her first husband, Don Saroyan. Because her grandmother was a Christian Scientist, Carol learned from this creed. "It teaches you lack of fear. Whenever I lost an audition, I'd say 'All right, forget it, that wasn't yours.' I've *never* been jealous of another performer. There is room for every single person in the world." At school Carol had never had dates, "I was very athletic and worked as an usherette in a movie theatre. I saw *Strangers On A Train* eighty times. I got fired

(*Continued on page* 98)

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(*Continued from page* 96)

because a couple wanted to leave before the end of the picture and I wouldn't let them. The ending was the best part."

Undergoing the rigors of rejection as an unknown in New York, Carol lived at the Rehearsal Club, a boardinghouse for aspiring actresses. She organized a show there which was put on at Carl Fischer Hall for agents and managers. Her big number was a satiric take-off of Eartha Kitt. The next day she had a manager and got an industrial show in which she sang "I'm All Wrapped Up in Aluminum Foil." That winter she got a job on TV as girl friend to Jerry Mahoney, a dummy on ventriloquist Paul Winchell's show. She also married Don. Together they went to Camp Tamiment to do shows for summer patrons. She did a guest shot on the Garry Moore Show and then got on Buddy Hackett's TV show, playing his girl friend—a role which lasted only 13 weeks. Her big break came in June, 1957. Appearing at a nightclub, The Blue Angel, she sang "I Made A Fool Of Myself Over John Foster Dulles," which became such a sensation she was asked to repeat it twice within a week on the Jack Paar show and then for a third time on the Ed Sullivan Show. She did more of Garry's show and became a regular in November, 1957. Carol's tenacity and determination led her to the lead in an off-Broadway musical, *Once Upon A Mattress*, which opened in May, 1959 at the Phoenix Theatre in New York. The show got mixed reviews but Carol was a sensation. Since the theatre was a repertory house with another show coming in shortly thereafter, Carol led a picket line in front of the theatre to get the show moved to another house. Thanks to her sheer will power, *Mattress* moved to Broadway and played a record run of 460 performances.

Carol also played nightclubs again and continued on the Moore show for three years—finally leaving because she knew it was time. Her next show was Emmy-winning *Julie And Carol At Carnegie Hall*, with Julie Andrews, in June, 1962. Written and directed by Mike Nichols, the show was supposed to take the two girls on a summer tour—later ending up on Broadway. But Julie became pregnant, so Carol took the show out on her own.

She also did two summers of a musical adaptation of *Calamity Jane*, ending by appearing in a TV adaptation of the Doris Day movie musical in November, 1963. In May, 1963, Carol caused an uproar by marrying Joe Hamilton, producer of the Moore show and much-married father of eight children. As controversy roared all over her head, she soared ahead and prepared for her TV show, *The Entertainers*, with Caterina Valente and Bob Newhart. Simultaneously she was getting pregnant with her first child, Carrie, and preparing to return to Broadway right after her birth. *Fade-Out, Fade-In* opened in New York on May, 1964. The show was murdered but Carol was a smash. Since she knew her material was weak, she worked twice as hard and hated every minute of it, even trying to buy her way

(*Continued on page* 100)

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(*Continued from page* 98)

out. Her bad year was climaxed by a taxicab accident which re-activated an old injury incurred in *Mattress*. She was forced to leave the show which had to close. Re-entering the show after much litigation, she had to spend three weeks in the hospital in October, forcing the show to close again. She was sued by the producers and in turn sued them. After much dispute, Carol re-opened the show on February 16, 1965, though she complained, "I have a herniated disc in my neck. It puts pressure on the spine, preventing me from using my physical abilities." The show closed permanently in April because Carol conveniently became pregnant with her second child.

In 1963, Carol had had her one fling at movies, *Who's Been Sleeping In My Bed?* with Dean Martin and Liz Montgomery—it proved to be a flop and she's stayed away from pictures ever since. Imagine what those three top names would do for a TV rating today? She has won a Peabody Award and two Emmys.

In '67, Carol finally agreed to do her own TV show with her husband producing—and has been a hit ever since. She is the only woman in TV history, with the exception of Dinah Shore, to star in a successful TV Variety show.

Carol makes sure she has plenty of time with Carrie (7), Jody (4), and Erin (2½) by not leaving the house before noon and learning her songs in the car on the way to the studio. She gets home by six, and tapes three one-hour shows a month, leaving her fourth week free. She also has started a once-a-week exercise class at the studio. She remains a Super-Survivor, because she says, "I have no patience with people who've made it and complain about loss of privacy and giving out autographs. The only way I'll ever do my show is like Lucy—with three cameras and a live audience—shooting straight through. My philosophy is . . . there are so many beautiful women, why try to compete with them? Thank goodness, though, everybody always comes up to me 'in person' and says how much prettier I am off-screen. I have learned that comedy is tragedy plus time . . . have you ever noticed how many situations that were once drastic seem funny, many years later. The best acting advice I ever got came from George Abbott, who directed *Mattress*. He told me to stop mugging so hard and play everything for a strong, believable reality. If the situation is funny enough, the audience will laugh—and they do. Good writers and good material mean everything." It seems that for Carol, time is triumph plus hard labor directed toward being the very best!

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(*Continued on page* 104)

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by EVA LOUISE

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(*Continued from page* 100)

a Metro contract. As a movie star Lucy was mostly used for her decorative value. "I couldn't play ladies. My specialty was cheap chorus girls, clothes horses, career girls, prostitutes and 'the other woman.'" She did a couple of good dramatic parts in films like *Stage Door* with Katharine Hepburn and *The Big Street*, from Damon Runyon's well-known story, in which she played a crippled Broadway star loved by Henry Fonda. But nonetheless, Lucy never reached the top in films—nobody knew quite what to do with her.

Finally she crashed through in TV, dragging her Cuban bandleader husband, Desi Arnaz, with her into what proved to be the most successful husband-and-wife show of all time. Desi, with his garbled English, was the perfect foil for Lucy's inspired brand of comedy. She is, perhaps, the only comedienne who combines the attributes of a great beauty with the acting talent and low-comedy clown antic of vaudeville. Lucy is a perfectionist who always believed in what she did. She has also become one of the toughest, shrewdest businesswomen around.

Lucy's a compulsive smoker—and one of the tensest stars around, once the cameras stop grinding. In 1961, she and Desi were divorced with Lucy accusing him of infidelities and many other disloyalties. She went to New York and starred in the show, *Wildcat*, which she put together herself, trying to hire the best creative talents in the business. But the theatre just isn't a machine—and the show came out with terrible reviews, though nothing but praise for the singing, dancing Lucy. But she was no youngster,—and her energy and clowning had to carry the show. So she became conveniently ill, and was forced to close *Wildcat*, returning 160 thousand dollars' box office right out of her own jeans.

Lucy then bought Desilu Productions from Desi who wanted to retire and take it easy. According to legend, he had built the organization to the point where it once owned 35 sound stages (more than any movie studio in Hollywood) and produced more than 20 percent of the TV shows in the U.S. But as Desi had made his millions—and lost interest—bad days came to Desilu. Taking over, Lucy bought the whole company for 3.5 million. However, her wise choice of advisors and brilliant executive decisions brought it to a point where she was able to sell it to Gulf Western-Paramount for so much money that her share alone came to 17.5 million.

Lucy has survived the loss of Desi, her best friend and TV buddy, Vivian Vance—and now the betrayal of her son Desi Jr. in his Patty Duke paternity mystery story. But every cloud has a Silver Cloud Rolls Royce lining—especially for Lucy. In November, 1961 she married good-natured but undynamic Gary Morton, who eventually joined Lucy's kingdom as "producer" of her show and the man who does her audience warm-ups.

Lucy has won four Emmys—and at the last New York World's Fair actual-

(*Continued on page* 106)

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(*Continued from page* 104)

ly presided over 11 hours of tapes of her show, dubbed into French, Spanish, and Japanese. Needless to say, with repeats and residuals from all over the world, Lucy is a Super-Millionairess.

Last, but never least is the girl who has everything—the incredible Liz Taylor, born on Feburary 27, 1932. This girl has set so many records, she is perhaps the major star on this very list. When MGM announced recently it was going to re-release her childhood vehicle, *National Velvet* to a whole new generation of "Liz-lovers," it made everybody over the age of 25 feel a hundred years old. This forty-year-old veteran has been a winner so long, it seems that like death and taxes, we just couldn't do without her.

Who else had been married five times by her early thirties? And had her marriage ceremonies in the Catholic, Protestant, and Jewish faiths. Who else was making pictures in 1944, and is still the biggest star around? And who else has more celebrated jewelry than anybody except Jackie Onassis—and the crowned heads of Europe?

When Liz discovered three years ago that she had to take a year off from filming, due to the recurrence of an old back ailment, and then returned two years later to find that the days of a million-dollars-a-picture salaries were over—did she quibble? Not on your life. In the last year alone she jumped right into three pictures on a "percentage of the profits" basis. Soon our screens will display a stunning, skinnier Liz (she has lost a lot of weight and looks fabulous) as a suicidal wife in *Zee And Company*, as a Welsh girl in *Under Milk Wood* and as a homicidal waitress turned jet-setter in *Hammersmith Is Out*.

In the meantime, Liz became the world's most glamorous grandmother shortly after her son Michael Wilding's wife, Beth Cutter, gave birth in London. She has continued to add to her fabulous collection of furs and jewels, having proven by now that her marriage to Richard Burton is working out splendidly. She capped all previous triumphs by appearing at the Monte Carlo Red Cross Ball given by Prince Rainier and Princess Grace, wearing so many emeralds and diamonds with her hot-pants ball gown, she literally knocked 'em dead.

It's amusing to remember that she is the double Oscar winner, who started out with nothing much more than rapturous beauty, enormous eyes, and very little acting talent. She has triumphed over the tragic death of her beloved Mike Todd in an airplane accident (she even collected damages on that), more illnesses, accidents, and scandals than any living human being—and the honor of being starred in the most expensive picture in history, *Cleopatra*, which cost $60 million, and is actually going to earn that cost back.

A tiny girl with an enormous bosom, short legs, big hips and an ample rear end, Liz believes in making the most of what she's got. Her totally honest way of never attempting to escape from publicity, but just letting it all sweep

(*Continued on page* 109)

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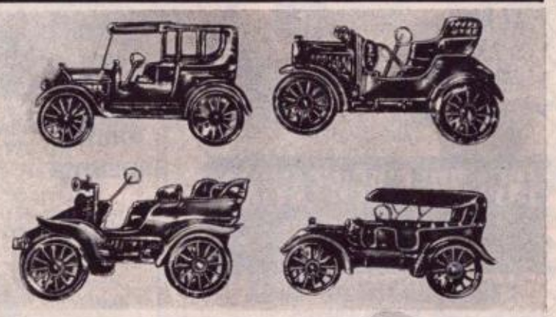

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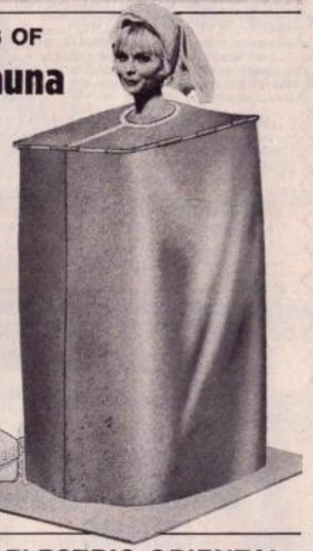

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(*Continued from page* 106)

over her, has kept her face in the public eye—and her name on the public tongue. She alone has broken practically all the taboos, from stealing two husbands from other women to dropping off-screen for two years while never staying out of sight. Only Liz has married two men old enough to be her father, another with strong alcoholic tendencies, and retained number two, Michael Wilding, as one of her managers when his own career petered out. Could anybody but Liz be great pals with Michael's wife, actress Margaret Leighton, and resume her friendship with Eddie Fisher's ex-, Debbie Reynolds, now happily wed to shoe millionaire Harry Karl.

Her most charming quality is her utter unpredictability. No one in his wildest imagination can picture what she's going to pull next. One day she's being entertained by Yugoslavia's dictator, Tito—the next she's giving a children's party for all the kids in Puerto Vallarta, Mexico, where she and Richard have one of their many homes. She's got so many Impressionist paintings, she lends them to museums. And when it comes to land, houses, diamonds, yachts, jet planes, helicopters, limousines and all the rest—if they're available, Liz has them.

Yet, there she is on screen, somehow, always bigger than life, with her little-girl voice, her pseudo-violet eyes (they're really a deep blue) and her girlish vulnerability, begging for protection. You can't hide anything from a movie camera and Liz knows it! She manages always to be completely herself, with her overdone clothes, elaborate hair-styles, and great gobs of real jewelry. All are intensely personal, as much a part of her as her self-indulgent code of morality. When she loves a man, she's his woman forever. If not—forget it! Coincidentally she's a bright, witty girl who's considered a real "pro" by everyone who's worked with her.

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—MIEKE VOOREN

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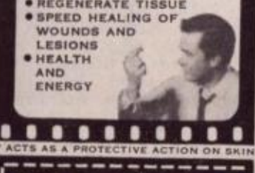

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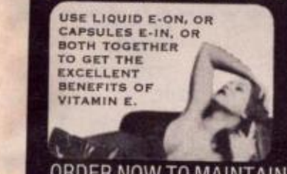

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The day is yours. Clear. Dazzling.
Sun sparkling on the snow.
All yours to enjoy, despite what day this is.
Thanks to Tampax tampons.
Go ahead and wear those sleek new pants.
Go ahead and throw those snowballs. Any day can be yours with Tampax tampons.
Because they are worn internally, nothing can show or make you uncomfortable.
Only Tampax tampons offer you Regular, Super and Junior absorbencies, so every girl can feel as great as you do right now.
No wonder more girls like you depend on Tampax tampons than all other tampons combined. To save every good day that comes your way.

TAMPAX® tampons
MADE ONLY BY TAMPAX INCORPORATED, PALMER, MASS.

Our only interest is protecting you.

WINSTON'S DOWN HOME TASTE!

So Real. So Rich. So Good.

KING: 19 mg. "tar", 1.3 mg. nicotine, SUPER KING: 20 mg. "tar", 1.3 mg. nicotine, av. per cigarette, FTC Report AUG.'71.